



Sets in Order

35¢

The Official Magazine of SQUARE DANCING

OCTOBER, 1960 VOL. XII NO. 10

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THE SQUARE DANCE PICTURE: The place is Diekirch in the country of Luxembourg, that small European nation tucked in between France, Germany and Belgium. The occasion is the International Folk Dance Festival. Dancing in the rain are the Hahn Hicks and Chicks and Heels and Toes, official representatives of the United States. Calling for the group is Harry Charters. What dance are they doing? "I feel wetter all over" — naturally.



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SETS in ORDER, OCTOBER, '60



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- Oct. 1—Fall Festival
Ft. Brandon Armory, Tuscaloosa, Ala.
- Oct. 1—Harvest Ball
Dunes Hotel, Las Vegas, Nev.
- Oct. 2—So. Coast Assn. Inaugural Ball
Munic. Audit., Long Beach, Calif.
- Oct. 7-8—9th Ann. Utah State Festival
Greek Mem. Hall, Salt Lake City, Utah
- Oct. 7-9—Missouri Round Dance Assn. Fest.
Munic. Audit., St. Louis, Mo.
- Oct. 8—NYC S-D Callers' Ann. Fall Fest.
Public School #44, New York City
- Oct. 8—All-Nighter Dance
Hayloft, Indianapolis, Ind.
- Oct. 8—2nd Ann. Brazoria Co. Fair Dance
Angleton, Texas
- Oct. 8—10th Ann. Mid-Ohio Valley Festival
Pomeroy, Ohio
- Oct. 8—Hoedowners Anniversary Dance
Jr. H.S., Springfield, Ore.
- Oct. 9—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 13-16—Fall Foliage Festival
Armory, Martinsville, Ind.
- Oct. 14-15—6th Atlantic Convention
Chalfonte-Haddon Hall, Atlantic City, N.J.
- Oct. 15—Oildorado Dance Festival
H.S. Girls' Gym, Taft, Calif.
- Oct. 15—Copper Cities Festival
Globe H.S. Gym, Globe, Ariz.
- Oct. 15—Santa Clara Assn. Jubilee
Hawaii Gardens, San Jose, Calif.
- Oct. 15—Guest Caller Dance
Eagles Ballroom, San Antonio, Tex.
- Oct. 15—So. Central Dist. Okla. Fall Fest.
Natl. Guard Bldg., Lawton, Okla.
- Oct. 15—1st Ann. Dixie Jamb.
Camp Grandview, Ala.
- Oct. 16—29 Palmers Benefit Jamboree
Twentynine Palms, Calif.
- Oct. 16—Fall Round Dance Workshop
Hayloft, Indianapolis, Ind.
- Oct. 20-22—Sedalia Centennial Dance
Sedalia, Mo.

(Please see page 58)

Sets in Order

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and for the general enjoyment of all.

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TABLE OF CONTENTS

SPECIAL FEATURES

- 12 Panels and Their Place at National Conventions
- 21 Here's How to Pack a Skirt
- 22 The Frequency Factor As Related to the Twenty Basics
- 25 Homes for Square Dancing
- 59 Vox Saltator

REGULAR FEATURES

- 3 Square Dance Picture
- 5 Square Dance Date Book
- 6 From the Floor
- 9 As I See It, by Bob Osgood
- 13 Dancer's Walkthru
- 17 Round the Outside Ring
- 24 Americana: Sourwood Mountain
- 26 Style Series: Allemande A
- 29 Workshop
- 45 Paging the Roundancers:
Ray and Dorothy Rees
- 47 Caller of the Month: Dave Taylor
- 49 Experimental Lab
- 62 On the Record

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... We noted an omission of the Golden State Round-Up for 1960, which was held on May 28-29, in your coverage of your May Date Book listings. Thought perhaps you might like a picture of our largest Grand March in history ... We broke all attendance records with over 7,792 dancers ...

We have an excellent square dance picture up this way and rather than a regression of square dancers, numbers-wise, we seem to be on the increase. We have noted also that the dancers are staying in the picture longer due perhaps to the greater experience of our callers, among other factors ...

Ed Ferrario
 Square Dance — Where? Magazine
 Alameda, Calif.

To fellow editor Ferrario and all the Golden-Staters — congratulations. We're glad to include this truly big one in our big count. Editor.

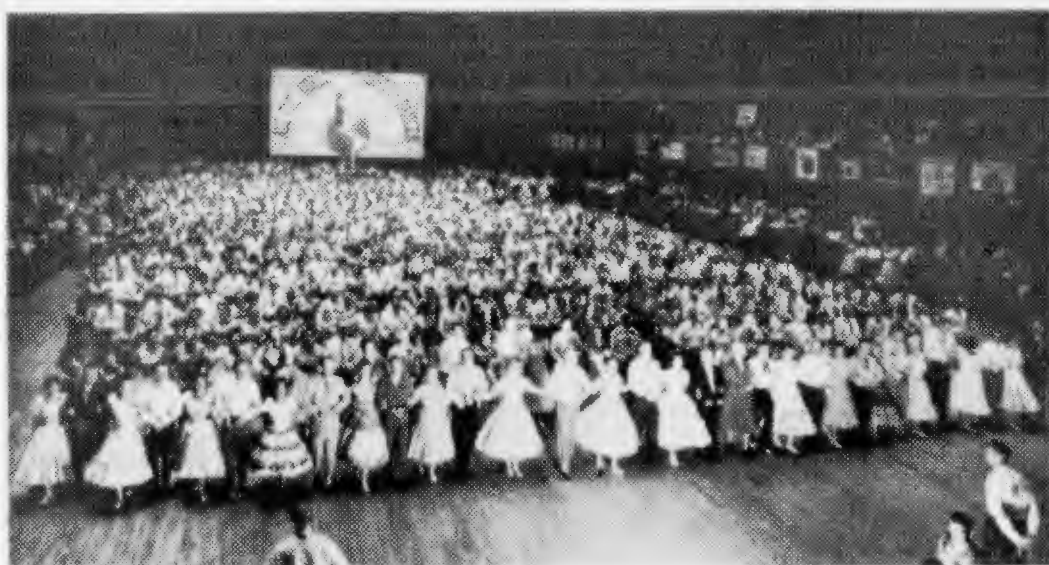


Photo by Kayo Harris

PRO AND CON

Dear Editor:

The editorial comments about the 9th National in your (August) issue of Sets in Order were very interesting — especially those about many of the experts questioning a year ago that Des Moines would be fortunate if they would attract 5,000 in attendance. I think, perhaps, the so called "experts" did not go deep enough to secure the facts — or they

(Continued on page 38)



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Sets in Order



AS I SEE IT

bob osgood

October 1960

CLIPPINGS coming in from hundreds of daily newspapers continue to keep us abreast of the constantly growing square dance movement. If at one time "breaking into print" was a problem for classes and clubs it certainly seems to have changed in the past few years. Much of the material we read is limited to announcements of club dances and notices of new classes. However there are always a good number of special stories and feature articles that deserve attention.

Occasionally a rather provocative article squeezes in with the rest and causes us to wonder a bit about the story behind the story. One such article came in recently from the Washington (D.C.) Post and was by-lined by a Jean Battey. Mrs. Battey had obviously just attended a Folk Festival at our nation's capital and to say the least she was not impressed by what she saw. Among other things she deplored the lack of proper direction and staging.

"Precisely because the Festival has such potential for awakening awareness of our cultural roots," she wrote, "it is important that the offerings be presented in a way to kindle public enthusiasm . . . the Folk Festival's greatest need now, it seems to me, is to find an Artistic Director with a knowledge of folk lore and — even more important — with firm good taste. to travel around the country and invite groups, exercising needed discrimination over quality and trying to give some sort of balance to the program."

This together with a skilled artistic director would be a "...way of improving what we have. BUT..." she asks, "what do we have?"



"Our folk songs have a flavor and often a sense of humor that seem quite genuinely and uniquely American . . . I wish I could say as much for our folk dance.

"I have cherished the illusion, heaven knows why, that we are a high-spirited, dancing people . . . the director of the Festival kept introducing the square dance as 'our American national dance.' I am in no position to dispute this but I think if it is so we should keep quiet about it. Dull to look at and to do, the square dance is tame, flat-footed and lacking in style and spirit. It has none of the zest or sly fun of the Croatian, Lithuanian or Norwegian dances that graced the Festival. It is sexless dancing where the men have no individuality as men or the women as women. About on the level of maturity and dancing challenge of children's singing games like 'Paw Paw Patch' (also on the program), it is scant recommendation for us as a dancing country."

Not having witnessed the particular show to which Mrs. Battey refers we can only imagine the type of showcase our American dance was given. The unsmiling, error-ridden and often acrobatic exhibitions on television can be a fair sample. But these, like the performance seen by our Washington friend, are certainly not fair representation of this activity.

In the first place square dancing is not intended as a visual or spectator-type activity. Its greatest satisfaction comes in the doing. Often the dances that are the most satisfying to accomplish are the least attractive to watch. A simple "Texas Star" or "The Route" provide far more visual appeal than the great majority of today's most popular amazers. But this doesn't mean that square dancing cannot be staged and demonstrated as the exciting and inspiring dance we know it to be. For indeed it can.

Unfortunately those responsible for its demonstration are often not aware of the great variety of American dance forms that exist. We remember observing the reactions of the

many thousands who filled the high schools and college auditoriums to watch, fascinated, as Lloyd Shaw's Cheyenne Mountain Dancers presented the dances of America. Certainly they did the current forms but also they dug deeply into American tradition and came up with first a slow dance, then a spirited polka. Visual attractiveness was affected by long lines for a contra, then squares for a stately quadrille, climaxed by the wildest collection of cowboy dances imaginable.

These youngsters, and there are other groups who have done well, sent the excitement of the American dance across the footlights and into the hearts of all who were fortunate enough to watch.

Americans *are* a dancing people. They have descended from dancing ancestors from all the countries of the world. If only in the festivals, and most especially in our cultural exchange programs with other countries, our dancing could be truly representative of the dozens of "flavors" that represent our total dance menu.

Perhaps one day Mrs. Battey may view another folk festival and this time be shown that our square dance *does* have a sense of humor, that it is genuinely and uniquely American and that it most certainly is not the "sexless" dance she now feels it to be.

One More Step

LOOKING for a good area project? Here is one that is being tried successfully with benefit to dancers and callers alike.

The search for square dance information, particularly for background material and non-current information, often creates quite a problem. The occurrence of television shows, school exhibition and area projects often require background information that is only available in older and hard-to-find books. Some private libraries exist but good libraries available to all are scarce.

We have heard that some public libraries and branch libraries have received enough encouragement from local dance groups to develop a specialized section on the American dance. This is, of course, the ideal situation, for the library is usually accessible to all.

However, in other areas callers' organizations have endeavored to establish a square dance reference library including as many

texts, square dance periodicals, magazine articles and records as possible. A tape library has also been a large part of some collections. Once such a project is started it's a fairly simple matter for clubs, individuals, and associations to contribute a rare volume or two out of the profits of some special convention or festival.

This is a good way to put some of the profit back into square dancing in a manner designed to benefit the activity over the years.

About A Square Dance Census

A YEAR AGO we conducted the first square dance census. To say that the project was not a success is our mild way of saying that it just didn't prove a cotton-pickin' thing. If we could have had just a little better response, say about 99% better, we might have come up with some rather earth-shattering figures — only we didn't.

When we published the results we said we'd figure out a new system and do a brand new census within a year's time. It's been a year, as we mentioned earlier, but we haven't come up with the solution. Some one of these days either we, or one of you, will produce an idea that will enable us to count noses. For the present we're just sitting tight.

Report On The Basics

IN JUST TWO MONTHS' TIME the initial experiment of twenty basics will have been in operation one year. In recent months we have had considerable correspondence with callers, dancers, representatives of callers' associations and other interested individuals regarding the project. In several areas callers' groups have taken the basic twenty and rearranged the movements into a more exact sequence of application to fit that area's particular needs. In other spots teachers and callers are working directly from our list while experimenting with current classes. The fact that thirty thousand of the reprints have been mailed out in the past six months is just another indication that very serious attention is being given to the project.

After considerable study we've decided to leave the first list of twenty basics as it is, at least for the time being. On the secondary list (Basics 21 thru 30) a few major changes are undoubtedly in order. By February of 1961

we would like to bring that list up to current usage. In all probability there are several items on the list that did not withstand the test of time. Also among the experimental movements will be some worthy of "moving up" among these basics.

If you would like to help influence these changes, please drop us a note and let us know the reaction of dancers in your area to some of the well-tested movements. Check page 57 of this issue and also future issues for some of the experimental movements which should be workshopped to see if they stand up to the definition of a basic. Thanks for your letters and thanks in advance for suggestions in the first revision!

Reunion To Remember

WE WATCHED a wonderful thing happen a couple of months ago. A group that had learned to square dance at the Nouasseur Air Base near Casablanca in Morocco, the Sherifian Squares, held its first stateside reunion. Coming from all parts of the country, 27 of the dancers, complete with Jalavas (the native costumes of Morocco) descended on the home of Dick and Doc Bayless in North Hollywood, California.

Early in the planning stages the big problem was where should a group of this size stay? (There were 53 of them including their children.) Meals, housing accommodations, a place to dance, all were a necessary part of their requirements. After unsuccessfully checking dozens of hotels and motels, the Baylesses courageously offered the use of their three bedroom home. With rather alarming speed the offer was accepted and the Baylesses' household was transformed into a combination hotel and military camp. All 58, including the Bayless five, somehow managed — thanks to an incomparable spirit of cooperation and true friendliness.

For dancing Dick had constructed a cement slab. For eating and all of the chores a regular bulletin board listed the duties, eating shifts and dance activities. Local newspapers printed the story. Dancers in the area were invited to participate in the fun and on one of the three evenings the entire dancing contingent including the Sherifian's own caller-teacher team, Ina and Lee McNutt, were feted as honor guests of one of the area's oldest clubs.

The result of the whole thing was one of the most unusual and enjoyable square dance weekends we've ever seen.

Tid Bits

WITH ELECTION TIME only a month away it's a good time to remind ourselves that one of the unique factors about this activity of ours is that it doesn't matter how rich we are, or how poor — if we can do our part, co-operatively in a square then we belong in this activity. Our religion, political leaning, choice of profession or amount of education should have no bearing on how friendly and thereby how successful a dancer we may be. Let's be particularly careful of those friendships during this election period and keep politics out of the square dance hall.

The letter from Freda Haddress (August Sets in Order) asking about the profits derived from the past National conventions stirred up considerable activity. Soon after the issue was mailed we received two reports and almost immediately a pair of requests to hold-off in printing the contents. Seems that the Executive Committee is planning to issue one release to all publications in the field at some late date. We're a bit disappointed for the first two we received were lulus.

Never say die department: The square dance commemorative stamp issue is far from dead. Now there's a possibility that one could be issued to coincide with the Tenth National Square Dance Convention in Detroit next summer. Still only a rumor but you never can tell... Tough deal for caller Max Forsyth and square dancers in and around Indianapolis. Fire recently wiped out Longacre Square Dance Hall — burned it completely to the ground. It wasn't only the several thousand dollars loss that mattered so much. A great deal of love had gone into the place and quite a number of dancers felt a tremendous personal loss. Let's hope Longacre Hall the second can be built soon... More and more people are getting bitten by the traveling square dance bug. Latest victims are Johnny and Marjory LeClair who will take a gang to Hawaii this winter.

Overheard in closing:

First Dancer: "How come you weren't accepted in the caller's school?"

Second Dancer: "They s-s-said I w-w-wasn't t-t-tall enough."

PANELS AND THEIR PLACE AT NATIONAL CONVENTIONS

THERE IS MORE TO SQUARE DANCING than executing the figures on the dance floor. There's a lot of work behind the scenes that makes dancing possible and a great deal of it goes unsuspected by the dancers "out front." Some of this work is that of club officers or leaders; and of this the dancers are vaguely aware, at least. But few know much about the panel meetings and discussions which exert great effect on the entire square dance movement.

Panels have become an integral and important part of national and regional convention programs. Participants are usually hand-picked and attend thru invitation, generally because they are skilled or experienced in a particular phase of the square dance picture and can contribute valuable knowledge or information to others.

Help for Future

Out of these panel discussions comes much that is essential to the future of square dancing, including practices that become eventually standards of conduct and policy wherever square dancing is enjoyed. The 1961 National Convention, scheduled for Detroit's new Cobo Memorial Hall on June 29 - July 1, will be no exception. Several meeting rooms have been reserved exclusively for panel discussions where experts from all parts of the country will be invited to exchange ideas and views on many pertinent subjects.

So important are panel discussions considered by some national leaders in the movement that a few have gone so far as to suggest eliminating dancing in favor of panel meetings at conventions.

"You can dance any time," they say, "but when sectional leaders get together, as they do at conventions, they have an excellent opportunity to exchange ideas and formulate policies. This can be done best in panel discussions."

Crowd psychology is the subject of frequent

panel work especially aimed at callers and invaluable to newer callers. Another panel of special value to callers is on the use of sound equipment, methods of placing speakers, value of "canned" music, etc.

At one time the question of "hash" calling was debated vigorously in panels. This subject is largely moot today, since practically all callers use "hash" to some degree for experienced groups and the issue is subject to debate no longer.

Leaders — as distinguished from callers — often gain helpful information on the development of clubs and dance groups, while younger leaders may even be trained thru participation in panels. Here the leaders in one part of the country may learn of methods that have proved successful elsewhere. They learn how to start clubs, how to plan programs, how to develop and maintain a good relationship or balance between square and round dancing.

Other panels have been held on methods of teaching square dancing, a highly important phase of the movement which enables dancers from one part of the country to take part, without confusion or difficulty, in dances in other areas.

Another frequent topic for panel discussion is in connection with the manner in which individual clubs should be conducted. This centers on the position of the caller and is intended primarily for the club leaders. Should they — the debate goes usually — have a contract caller whom the club "controls"; should a different caller be employed for each dance; should the caller run the club?

To many local leaders, the panel is the most interesting and important part of a convention. This is the means by which they learn what is going on in square dancing nationally, how to improve their club organizations and how to widen their own horizons. In keeping with these objectives, the 1961 Convention will present a program of panel discussions calculated to stimulate the interest of everyone concerned with square dancing.

THE WALKTHRU

Sets in Order

Club Rules That Work

*By Chris and Claire Mueller,
Beverly Hill Billies, Los Angeles, Calif.*

WE HAVE A SET of bylaws and a constitution for our club, but many of us on the Board have never seen it. It is our personal experience that a modern square dance club is best ministered without being fettered by formal documentation.

The functions of the Board are considered to be these:

1. To promote the fun and recreational aspects of square dancing, creating an atmosphere of friendliness and a solid club spirit;
2. To increase the club level of dancing, effecting a greater feeling of dancer self-satisfaction;
3. To plan a dance program six months in advance, assuring a varied program for dancer anticipation;

.....
The Sets in Order Walkthru is a special department for the dancer who, as a class, club or association enthusiast is dedicated to his hobby. Questions, suggestions and ideas for this special section should be addressed to Sets in Order, The Walkthru, 462 No. Robertson Blvd., Los Angeles 48, California. We'll be glad to hear from you.
.....

4. To operate club finances on an economical basis and spend any surplus (over \$200.00) for the benefit of club members — as free workshops, dinners, etc.

Our Board is composed of these offices and both husbands and wives are considered to fill any position:

1. President . . . presides at club dances, makes announcements, welcomes guests, coordinates activities, etc.
2. Vice-President and Membership Chairman . . . presides in absence of president, takes

and submits names of those interested in club membership to Board or club, arranges initiation nights.

3. Treasurer . . . collects dues and fees at dances; pays for caller, hall, etc.
4. Secretary . . . takes minutes at Board meetings; handles club correspondence.
5. Social Chairman . . . buys kitchen supplies (i.e. coffee, cream, napkins, etc.) maintains k.p. duty roster, selects two couples for each dance to serve and bring other refreshments.
6. Entertainment Chairman . . . selects theme for each dance; arranges for games, prizes, etc.; is in charge of decorations for big party dances, altho' entire Board assists.
7. Local Association Delegate . . . attends general association meetings, acts as liaison between club and association.
8. Caller . . . is invited to attend Board meetings and his suggestions are welcomed.

We also have these working committees:

1. Club newspaper . . . helps keep club together and promote good will.
2. Lemonade service . . . buys lemonade, keeps punch-bowl filled, supplies ice water.
3. Birthday celebrations . . . wherein the Birthday Girl (appointed) announces birthdays, presents each with individual cake and candle.
4. Refreshment service . . . two couples from club membership on rotational basis.
5. Badge committee . . . sees that new members get badges. Could also be a function of the Membership Chairman.
6. Postcard committee . . . sends announcements for coming dances.

If a club dances twice monthly or weekly, we have found that it works better to have the officers remain in the same office for a minimum of six months — a maximum of one year. Then, we do not entirely change the Board after one year but elect persons to different

The WALKTHRU

offices. It is advisable to have "old" board members as well as "new." It takes training to know and understand the operations of a successful club.

As to membership turn-over, there are a certain number of inevitable "drop-offs," but we believe this can be reduced to a minimum by having a high-spirited, well-organized Board which is the core and sparkplug of club reaction.

NEW DANCER'S CORNER

THERE COMES A TIME in your "learning period" when your friend the teacher says you're ready to go and try your wings. This probably means that he has taught you enough of the basic movements and that your reaction time is sufficient to allow you to have a good time with more experienced dancers.

Remember this — while in class everyone in the squares with you was on about an equal footing, some were perhaps a little slower than others but for the most part each person had to think for himself. If one person fell down in all probability the square might disintegrate, at least for the time being. Through this experience you learned that mistakes are part of the fun in square dancing, that the real test is to see how quickly you and the others get back into the routine without spending too much time in trying to figure out what went wrong.

When you visit an established club and dance with more experienced dancers, you will suddenly realize that you are dancing better than you ever danced in your life even though the caller is calling perhaps faster and more complicated movements than you have ever faced before. Don't let this fool you. Chances are there will be 6 or 7 others in the square who are seeing to it that you are "helped" from one figure to the next. Of course this is a thrill but also it can spoil a new dancer. The big lesson we learn in class is to listen. Each new movement we are taught plays an important part in our future enjoyment of square dancing.

So when the invitation comes to spend an evening dancing with experienced dancers,

first be sure you are ready and second resolve that though you will be flattered by dancing with more capable people, your class days are not over yet. Most important of all when you get back with your class friends don't be discouraged if they make mistakes and are not able to "pull you through."

(Next month: Accepting and acknowledging invitations.)

TIPS TO ENTERTAINMENT AND REFRESHMENT CHAIRMEN

Looking for an idea for after party amusement? Try the new J-Bar-L, Joe Lewis After Party Favorites album. You'll find it a great help.

The new book *After Party Fun* written by Ray Smith and Jim White of Dallas, Texas lists 56 ideas for your relaxing entertainment portion of your evening. The book contains quite a few ice breakers and participation stunts as well as a goodly portion of stunts and gags that can be enjoyed while sitting down and watching. (*After Party Fun*, \$1.50, 1509 West Page, Dallas 8, Texas)

Giving away a door prize? Try placing an "X" or some other symbol on the bottom of one or more paper cups to be used at refreshment time. This saves a lot of time in drawing names and those present need only to be told to look at the bottom of their cup and see if they are the lucky winners.

YOUR CLUB — YOUR CLIQUE

Excerpts from an article by Bob Tyler which appeared in Oregon Federation News, Nov., 1959.

CLIQUE is an unpleasant sounding word, hinting at something mysterious, devilish and incomprehensible. Even Webster's definition renders the word disagreeable. He says a clique is a "small, snobbishly exclusive group." This is rather brutal, curt and in my opinion does not convey the real meaning behind a clique. Certainly the word deserves a more lengthy analysis, simply because it involves human behavior.

I believe clique can be described better as, "a group of good friends who have mistakenly, if not selfishly, placed their own interests and enjoyments in preference to those of the group..." Let's go a step further. In most cases the people involved do not, I believe,

The WALKTHRU

regard themselves as a clique at all. They say "why shouldn't we be entitled to our own friends" — and rightly so . . . Certainly we were all attracted to our spouses — resulting in little "man and wife cliques."

Another point — when we go to a public dance we never mix with other people nor they with us. Why, then, does it upset us so when this happens at a square dance club? The answer is simple . . . Square dancing is a GROUP activity . . . The non-square dancer would never understand what is being said here . . . But YOU people know — and you know what to do about it. When we go square dancing we have no inner circle of friends . . . We have instead the entire club — the entire GROUP — and all the visitors, as our friends for that evening . . .

Oh, we'll have our cliques all right — at home, our personal friends, our bridge clubs, golfing partners and neighborhood buddies. But on square dance night we're proud to be a part of that tremendous clique known as the square dance movement . . .

MEETING TIME

PARLIAMENTARY PROCEDURE as outlined in the various editions of Robert's Rules of Order has always hinted at an air of mystery to the majority of us who are thrown suddenly into the responsibilities connected with club and association meetings. Calling in the assistance of June Donhoff, active parliamentarian in several local as well as state organizations, we will try to point up each month helpful hints made clear especially for those conducting square dance meetings.

To begin with, it might be wise to review just what is accomplished by conducting meeting in accordance with Parliamentary Law. Quoting from "Democracy in Action": "Parliamentary procedure is an accepted set of rules designed to maintain order, to insure justice and equality, to expedite business and to enable an organization to accomplish the objects for which it is formed. It is founded on courtesy and justice to all, an orderly consideration of one subject at a time, the rule of

the majority, the rights of the minority and partiality to none."

It is well to remember the words "courtesy and justice" and as long as no one is being defrauded of his rights and the will of the majority is being carried out, tact and good sense can prevail over the technicality of enforcing some minor point. A combination of this same good sense and a knowledge of parliamentary law will enable a meeting to be conducted happily and business concluded successfully.

LOOKING FOR A NOVEL PARTY THEME?

Here's a season's schedule of dances set up in the form of a tour folder by the Guys and Dolls. Each "stop over" suggests the theme for a party dance. The folder serves as a reminder for dance meeting nights and lists club officers as well.

SOME IMPORTANT FACTS ABOUT THE TOUR	ITINERARY	FARE PER TOUR
<ul style="list-style-type: none"> 1. A tour of the world of square dancing. 2. A tour of the world of square dancing. 3. A tour of the world of square dancing. 4. A tour of the world of square dancing. 5. A tour of the world of square dancing. 6. A tour of the world of square dancing. 7. A tour of the world of square dancing. 8. A tour of the world of square dancing. 9. A tour of the world of square dancing. 10. A tour of the world of square dancing. 	<p>JUNE 11th . . .</p> <p>JULY 9th . . .</p> <p>AUGUST 13th . . .</p> <p>SEPTEMBER 10th . . .</p>	<p>OCTOBER 8th . . .</p> <p>NOVEMBER 12th . . .</p> <p>DECEMBER 10th . . .</p> <p>FARE PER TOUR . . . \$1.00 per person</p> <p>PLACE IN W.C.A. . . . 100% of the proceeds will be used for the benefit of the club.</p>

The WALKTHRU

PARTY TIME

HARVEST PARTIES are the thing right now. Here are some ideas you might want to use at yours. Pick some of those lustrous bronze, gold and rust autumn blossoms and spill them out of a paper or basket cornucopia for a table decoration. Almost everyone responds to the rustle of leaves underfoot, so try sprinkling the floor of your eating area with fallen leaves and surround the area with real

corn shocks, pumpkins and other seasonal symbols. Better be sure the eating is *after* the dance, if you do, as leaves tracked out on the dance floor would quickly lose their charm!

If you wish place cards, try making vari-shaped leaves from construction paper, sketching the veins in lightly and then writing names in color or in gold ink. Apple cider and doughnuts are the old-old standards as refreshments, maybe too old for long-time dancers but how about hot apple pie and coffee? Think how good the pies will smell when you're warming them up in the kitchen.



JULY 1960

'FIRST NIGHTER' PROGRAM PLANS ADVANCE

DANCE DATES

AUG. 12-14—Gala Weekend, Goucher College, Towson, Md. JACK & GINNY CARVER, BUD & GINNY MOCK, BILL MILLHOUSE, LARRY DAPIETRAE. Registration: Jack Carver, 110 Oakway Rd., Timonium, Md.

SEPT. 2-5 —Labor Day Square Dance Vacation Camp, Kaufmann Camp, Md. Staff: PETE & RUTH ENGLISH, NEIL & JEAN CARSON, DON & RUTH HORN, ART & JANE HACKING, BILL & KAY CAUL, CARL & LORETTA NOLAND, CLAIR & BETTY YOUNG, Plus guest callers LEE BILLOW & TOM HERON. For information & registration: Jane Hacking, 815 Marie Dr., Falls Church, Va.

DANCING ALL SUMMER

EVERY SAT. — Hilltoppers present TOM HERON, July 23; LING GAL-LACHER, July 30; CHUCK DONAHUE, Aug. 6; PAT PATERICK, Aug. 13; LARRY DAPIETRAE, Aug. 20; ED SPARKROUGH, Aug. 27; Braddock Heights, Md. Dance Pavilion; 8:30-11:30; Donation \$4 cpl.

(Continued on page 6.)

Plans for "First Nighter" dances in September were completed by representatives of participating dancer and caller organizations at a meeting last week at the home of WASCA President Ray Jager.

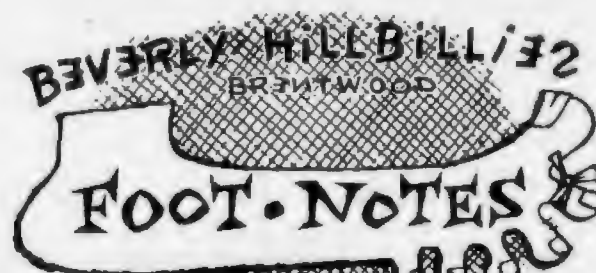
Designed to introduce beginners to square dancing and inform them of opportunities for instruction in the fall, the "First Nighter" dances are now scheduled as follows: Sept. 17, Baltimore area, place to be announced; Sept. 24, Montgomery Co.-Prince Georges Co. Area, Sligo Jr. High; Sept. 24, Northern Virginia Area, McLean High School. (The latter had previously been tentatively scheduled for Sept. 17.)

Experienced dancers are invited to bring one or more beginner couples. Beginners may also be urged to come alone. Admission is free to all, but experienced dancers must be accompanied by a beginner couple.

Under the cooperative arrangement agreed to by WASCA, SDAMC, NCASDLA, No. Va. Square Dance Council, and the Baltimore Area Square Dance Leaders Assn., the dancer groups are

(Continued on page 6.)

Page 1



VOL. V.

AUGUST 1960

NO. 51

VACATION - TRAVEL DANCE

AUGUST 20, 1960
BARRINGTON PLGD. 8:15 P.M.

AUGUST BOARD MEETING

The August board meeting was held Aug. 6th, at Fern Dell and was preceded by the traditional Hillbilly breakfast with chef's Frank Kester, Ray Reinhart and Ute Bjork officiating.

A letter from Frank & Ethel Grundeem was read announcing their temporary resignation from active participation on the Board. This was accepted with regret. However, the Grundeems agreed to be available in an advisory capacity on future matters.

A new slate of officers were elected to serve for the period from 8/1/60 to 1/31/61. Our new officers on the Governing Board are:

(cont'd.)

PRES. - Ray & Mary Reinhart
V. PRES. & Membership: John & Florence Morrow
Sec. - Art & Joan Thomas
Treas. - Ute & Gora Bjork
Sec. Sec. - Ernie & Barbara Mowinkel

A.S.D. Delegate - Frank & Jo Kester
Entertainment Chairman - Christ & Claire Mueller
Advisory Entertainment - Frank & Ethel Grundeem

The following Standing Committees will continue as:
Badges & Post Cards - Ross & Louise Reeder
Lemonade & Birthdays: Lief & Anna Lee Hetland
Foot-Notes - Don & Ev Shiffler
Biographer - John Morrow
Reporters - Muellers & Rein-harts

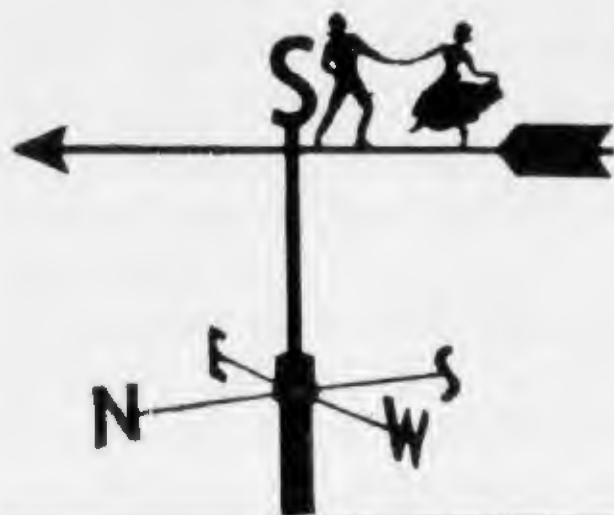
GETTING OUT THE NEWS

VARIOUS SQUARE DANCE CLUBS and associations find the monthly bulletins their best method of circulating information pertaining to future dances, big events, election of officers, etc. The theory that "folks come to our parties to dance, not to listen to one announcement after another" has encouraged the bulletin idea. Here are two sample bulletins.

The first, "Calls 'n' Cues," is an 8-page, 7x10, offset monthly published by the Washington Area Square Dancers Cooperative Association. It is distributed free to members of af-

filiated clubs and does an excellent job of listing dances and keeping the dancers abreast of interesting local news.

"Foot-Notes" is the mimeographed, 4-page, 5½x8½ monthly produced by the Beverly Hillbillies Square Dance Club and circulated by mail to its members free of charge. The month's birthdays for members are listed, news of past and coming parties is covered and biographies of different member couples are featured in each issue. Guests to the club are also included on the mailing list and are encouraged by this method to return again.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

West Virginia

The 7th Annual West Virginia Folk Festival will be held at Jackson's Mill, a 4-H Camp near Weston on October 21-23. The annual festival was originated to include craft work, folk singing, dramatics, playground activities instruction and nationality dances as well as square dancing. For the last few years, however, western square dancing has been the major attraction.

—Harry Saxton

Illinois

Two Lake County square dance clubs have formulated plans for the winter season. The TNT's of North Chicago will dance at Neal Junior High on 2nd and 4th Tuesdays. The Barrington Swinging Pairs will dance on the 1st and 3rd Tuesdays. Bill Shymkus is caller for both groups which are sponsoring, jointly, five special Saturday dances beginning September 24 and continuing on November 26, January 28, March 25 and May 27.—Ann Davis

The Northern District of the Illinois State Callers' Assn. will hold its annual festival in Aurora on November 5 at the beautiful YMCA. Two levels of dancing will be offered this year, intermediate and "challenge," with popular rounds and mixers. Dancing will be from 3-6 and 8-12 P.M. Horace Hall is Festival Chairman and may be reached for further information at 426 Grove Ave., Woodale, Ill.

—Ozzie Trotter

Ottawa was the scene, on September 10, of the 12th Annual Folk Valley Festival. Roger and Jean Knapp of Corpus Christi, Texas, were guest celebs.

—Kirby Todd

The Whirlers plan to dance at Big Hollow School near Fox Lake with Johnny Toth as caller, on 1st and 3rd Saturdays. —Harold Ernst

Michigan

Square dancing in Albion is beginning to get some impetus. Bob Hendricks, caller for the Albion Amblers, has had an instruction course

for beginners, with over 40 couples registered. The Amblers sponsored a free outdoor dance at the Starlite Drive In on Eaton St. on August 11 with Hendricks on hand to do the calling.

—Gerald Black

The Dub Perrys and Paul Smiths of Flint hosted a weekend at Waldenwoods July 30-31. Dance programming included square and round workshops and there was special entertainment including a "Square Duck" party in nearby Brophy Lake.

—Ken Bair


Indiana

The Fall Foliage Festival, which title immediately brings to mind great masses of color in turning leaves, will be held on October 13-16



A bunch of the Gals and Pals of Cedar Rapids whooped it up on a bus en route to square dance in Waterloo, Iowa, recently. Pictured here and looking anticipatory, are the Don Roberts' and Al Smiths, foreground and the Bruce Fishwils on the bus steps.

—Photo by Cedar Rapids Gazette



ROUND THE OUTSIDE RING

at Martinsville. On Saturday, October 15, the Festival Square Dance will be held in the new million-dollar Armory. Bob Bolling and Jim Smith will share the calling. Martinsville is nestled in the White River bottom lands, 30 miles south of Indianapolis, and the Festival has been timed to catch the breathtaking beauty of the changing season. There will be many events to enjoy besides the square dancing, including the Antique and Fine Arts Show, Navy Air Show, Fall Fashion Show, etc. Write to Mrs. James Koons, R.R. #6, Martinsville.

—Maxine Naugle

Colorado

There was dancing in the streets of Steamboat Springs on July 29-30. Ed Gilmore, a western beef barbecue and a full yellow moon added zest to the occasion.

—Ralph Veasay

California

On October 13-16 Taft is celebrating its 50th anniversary with an Oildorado celebration. Townsfolks will wear costumes of around 1910 and it will in all be a colorful affair including the Square Dance Festival on Saturday night. Glen Story will call for this and it will be held at Taft High Girls' Gym. Schmeddings' Hoedowners will provide the music. Host clubs are Buckles and Ruffles and the Merry-Go-Rounds.

—E. A. Harris

Those enthusiastic workers in the Tulare area, the Awa-Wego Club members, sponsored their 7th Annual Country Fair on September 3 at the Tulare Women's Clubhouse, with Hunter Crosby calling the squares. As an adjunct to the square-ing the folks have fun booths, food booths and some of the most delectable grapes ever to pass the lips of any dancer. Trudy Hubbs put her imaginative ideas to work as Party Chairman.

Chuck Merrill, caller for the High Sierra Squares of Bishop, announced the 5th Annual Fall Fun Festival for September 3-6. A feature this year was the After Party at the Shamrock Inn near Bishop.

—Chuck Merrill

Dancers registering in advance for the Annual Fiesta de la Cuadrilla in San Diego will

pay only 75c per person per day for their dancing. At the door, on November 4-6, they will have to pay \$1.00. Conclusion? Register early with Ed Brown, 9347 Woodruff Way, Santee, Calif.

—Wes Covert

Flyin' Squares dance Thursday nights at K-5 Barn in Cupertino with Johnny Barbour at the helm. On July 30 Bob Page came over from San Leandro to keep the 4th anniversary celebration in high gear.

—Pat Halter

Two monthly dance calendars for the month of August have been noted. One was put out by the B'n'B International Group of Los Angeles and listed dances planned by this group on a sheet marked off in squares by dates. A similar calendar was put out by the Central Coast Assn. in the San Luis Obispo area. Both are excellent measures to keep members informed on the month's dance happenings.

Nevada

On Saturday October 1 the Square Dancers of Southern Nevada, Inc. will sponsor their 1st Annual Harvest Ball at the Dunes Hotel. Ronnie Cupp will be the caller.

—Carol Huffman

Oklahoma

The Fall Festival for the South Central District of Oklahoma will be held in the National Guard Building, Lawton, on October 15. Big, genial Ray Smith will be up from Dallas to conduct clinics in the P.M. and call the dance at night.

South Central District had a district square dance on top of one of Oklahoma's highest mountains on July 30. Mt. Scott was the mountain and dancers from 15 cities drove the 3½ miles up to have fun.

—Dow Smith

Wyoming

The Circle 8 Club held their 7th Annual Oil City Hoedown in the Officers' Club at the Casper Airport on September 24. Buzz Brown was the featured caller.

—Lyle Miller

The Knotheads had their Annual Jamboree at Old Faithful Lodge in Yellowstone on the Labor Day Week-End. The Ross Crispinos, Johnny Schultz and music by the Sons of the Rockies were spotlighted.

New Jersey

A new South Jersey club, the Hoedowners, meets 1st and 3rd Saturdays in Woodbury. President is Roy Gibbs; caller, Jim Cargill; round dance directors, Bill and Polly Rose.

—Marie Hires



ROUND THE OUTSIDE RING

Current officers of the Northern New Jersey Square Dancers' Assn. are: Bob Keck, President; Bud Sibbald, Veep; Mae Schreiber, Secretary; Bert Starlin, Treasurer. One of the major activities of the association is the sponsorship of beginner classes. During the two years of its existence, the association has graduated about 135 couples from 20-lesson courses. Special dance programs for the coming year will feature such callers as Ernie Gross, George Campbell, the Joe Turners and Buzz Brown.

—Bob Keck

Pennsylvania

The first of a possible annual Pocono Square Dance Weekend will be held at Skyline Inn. Mt. Pocono, on October 28-30. Buck Fish of Philadelphia will call and conduct workshops; the Ed Bodines will lead and teach the rounds. The Saturday night dance will take the form of a Hallowe'en Party and the entire affair is being sponsored by the Park Promenaders of Audubon, N.J.

—Clint Glenn

Connecticut

There were big doings in Milford on August 27 when the Milford Square Dance Club sponsored a major Country Dance Festival with five callers, headed by Bob Brundage. Co-chairmen Alice Michelson and Bud Campbell reported enthusiastic support from the press, city officials, dance clubs, etc. The "spectacular" benefited the local high school's Student Loan Fund and the general aim was to get out the local citizenry by the hundreds and introduce them to square dancing.

—Dorothy Needham

Manchester Square Dance Club held its annual outing on June 4 at the V.F.W. Home in Rockville, with 125 couples attending. A buffet dinner was served, followed by dancing to Earl Johnston, just home from California's Golden State Round-Up.

—John McHugh

Missouri

The Missouri Round Dance Assn. State Festival is planned for October 7-9 in St. Louis. Jerry Washburn of Mexico and Wayne Wylie of St. Louis are co-chairmen and featured artists will be Manning and Nita Smith who will bring their own special ebullience to

the scene. Round dancers from outstate Missouri and the surrounding states are expected to attend. Write Washburn at 302 Woodlawn Ave., Mexico, for more info.

On Wednesday evening September 7 the Greater St. Louis Folk and Square Dance Federation officially opened the fall dance season with an excursion on the last of the great river steamers, the S.S. Admiral. Each year the mighty Mississippi echoes the command, "Square Your Sets" as well as, "Anchors A-Weigh!"

—Wayne Wylie

Alabama

October 1 is the date of the Tuscaloosa Fall Festival at Fort Brandon Armory. The P.M. session will feature area callers and the entire night dance will be called by Lee Helsel, fresh from his European triumphs.

—Flo Kinkead

Virginia

The 5th Richmond Square Dance Festival will come along on October 28-29 at the John Marshall Hotel there. Ed Gilmore and Al Brundage will be calling squares; Joe and Es Turner will be leading the rounds. The day sessions will be devoted to workshops. Lew Wright, 2401 Bransford Dr., Richmond 28, is the one to write for information.

—Bill Elliott

Word has been received from the nomadic Lou and Decko Deck who have been living in Grosse Pointe, Mich. most recently, that they have now moved their bits and pieces back to Arlington, as of August 24, last. They are already in the thick of the dancing there.

—Decko Deck

Mississippi

Two new clubs have been formed during the last six months in a territory which previously had no square dancing. Dances are held at Arnold Hall, Keesler Air Force Base, every Friday night. Names of the new clubs are Gulf Twirlers and Kuntry Kickers.

—Bill Nelson

Arizona

The Southern Arizona Square Dance Festival Committee is busy making plans for the 13th Annual Square Dance Festival in Tucson on January 20-22, 1961. The festival will be held in the new and beautiful Ramada Inn Convention Hall in downtown Tucson. All square dancers planning a vacation to the southwest this winter are invited to take in this major event, which this year will have, quite appropriately, an Indian theme.



Perfect traveling companions are the squaw skirt and nylon stocking (left). To pack the skirt hold it by the waist band and fold the band together in half (right). Fold again, accordion fashion, smoothing the pleats down carefully as you fold



Hold the nylon stocking by the toe in your left hand and roll it up and inside-out back over your hand and wrist, still gripping the toe (right). Now grip the middle of your accordion-folded skirt band thru the stocking and, holding carefully to the skirt band, begin rolling the stocking down over the band and the upper part of your skirt. Keep your left hand fairly high for easy manipulation of the stocking.



When all of the stocking has been pulled off your left hand, release the toe and grip the top of the skirt with the left hand (left). Work the hose down completely over the pleats, keeping them as even as possible, until the entire skirt is within the stocking (right).



HERE'S HOW TO PACK A SKIRT

ONE OF THE HUNDREDS of square dancers who travel every year to festivals, institutes, conventions all over the land is Lorna (Mrs. Clark) Smith of Albuquerque, New Mexico. Packing square dance clothes to take to these affairs always poses problems and Lorna has solved one of them by devising a method of packing squaw skirts for transit which she has been persuaded to illustrate for us.

Since most squaw dresses come in two pieces, the separate top is not too difficult to transport easily in a suitcase. The skirt, however, with voluminous pleats and often decorated with heavy braids, is another matter. Here is where Lorna evolved her method of packing each



Lorna
Smith

separate squaw skirt into a nylon stocking! It sounds almost impossible to think of getting a full skirt into such a small space but if you follow Lorna's method thru the pictures on these pages, you, too, can enjoy easy traveling with your square dance squaw skirts.

Finally, turn the stocking upside down, clip the seam end to a hanger with a clothes-pin and you're ready for business. Whether you are planning a square dance vacation trip or just looking for a space-saving method of storing your squaw skirts, this idea is worthy of a trial.



THE FREQUENCY FACTOR AS RELATED TO THE TWENTY BASICS

By Col. Arthur C. Thompson

Based in the Orient

WHAT TO CALL? What to teach? Shall we adopt the "20 Basics" plan? If these and related problems have you stumped, try this: make an analysis of current dances to determine which figures each dance has in it and then compute the percentage of frequency against the total number of dances surveyed. The result is a frequency factor that is not arbitrary.

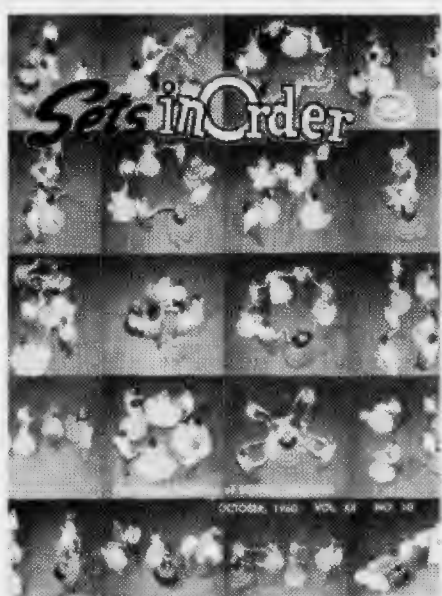
The answer to what to teach is plain from such a study, and from the table it is easy to figure what you can call that will most likely

appeal to any group. Not the least benefit is in learning what's in your record cases when you make the study. You may have a case full of dances with lots of the less frequent figures, which could account for some of the "fall-outs" you have had lately.

Two studies over three years apart have been made. In both cases, the same ground rules were used:

1. Figures which are basically the same, whether done left hand or right hand, are classed under one name. For example, box the gnat and swat the flea are classed under box the gnat; both left and right hand stars are simply stars. Do sa do and see saw have, however, been separated.
2. Figures which are basically the same but go by different names are included under one name, even if there are minor differences in execution. For example, do sa do, all around, walk around, sashay 'round are all classed under do sa do. Similarly, dive thru also covers dip and dive.
3. Figures which vary only in the number of participants or in the extent of execution are included under one name. For example, half square thru, three-quarter square thru and full square thru are classed as square thru. Similarly, two ladies chain, four ladies chain, or ladies chain three-quarters are all covered by the name chain.
4. Figures whose actions are not named as a figure are classed under the name of the motion. For example, do paso is classed as a hand swing unless the word do paso is actually used in the call. This was done because we were concerned primarily with what required the dancer's response.

ON THE COVER



- Dances and more dances have been the subject of the special

Sets in Order Style Series which have appeared each month since August, 1954. This month we say a special "thank you" to all of the dancers who have given of their time and selves in posing for the series. To all — our deepest appreciation.

NEXT MONTH

What dances do you teach to youngsters in a square dance program? How old should young people be before they're brought into square dancing? How do you start a teenage dance program. The answers to these and many other important questions relating to young people and their place will be covered in the November issue of *Sets in Order*. Watch for it.

5. No matter how many times a figure occurred in a given dance, it was counted only once per dance.
6. Certain figures which did not fit any recognized name were classed as "special" and not counted for the table, altho' such a count might have been very helpful. Among the specials we ran across were the footwork in Jessie Polka Square and the ballonet figure in Ghost Riders.
7. Some figures were not counted, such as forward and back, break to a line, turn back, lead to the left or right.
8. The original call as written on the call sheet accompanying the record was used wherever available.

In the first study, made in 1957, 109 dances were tallied. In the second, done this year, 168 dances were checked. Results are shown in the table on these pages.

A quick glance shows that the same figures are predominantly frequent, with several other figures having gained materially in popularity. Star figures, hand swings, box the gnat, cross trails, square thrus and wheel arounds have increased in frequency.

Often either the caller or a dancer wants to divide dances into degrees of difficulty. With a frequency factor table to start with, such a classification can be made fairly quickly. Dances with only figures of high frequency (if not done in unusual positions) generally classify as very easy. As figures of lower frequency appear, or as the number of figures increases, the degree of difficulty progresses thru easy, intermediate, difficult, hard to very hard. These are examples:

Very Easy — Comin' Round the Mountain; Windsor, Author Unknown

Easy — Hurry, Hurry, Hurry; Windsor, Dunkle

Intermediate — Square Dance Melody; Sets in Order, Helsel

Difficult — Maybe; Sets in Order, Helsel

Hard — Squarama; Windsor, Robertson

Very Hard — Deep Six; Black Mountain, the Allens.

Under this classification it is interesting to note that the figures of low frequency and, hence, in the harder dances of 1957 have become sufficiently frequently used to find themselves now in the intermediate and even easy dances. The cross trail is a notable example, being used in only 3% of the easy to intermediate dances in 1957, 29% of the difficult to very hard dances then, and in 31% of all dances now.

Such studies and categorizations will help you make your own decision as to what to teach when, what to emphasize in your teaching and what to call for the best possible "keep 'em dancing" program. Try it!

Frequency of Occurrence—Per Cent

Figure	1957	1960
Promenade	95	88
Waist Swing	92	93
Allemande	89	94
Do Sa Do	79	82
Star	67	81
Grand Right and Left	67	63
Circle	64	63
Hand Swing	58	68
Chain	41	35
Right and Left Thru	40	42
Bow	39	34
Box the Gnat	31	54
See Saw	29	28
Pass Thru	26	26
Allemande Thar	18	15
Cross Trail	14	31
Do Paso	13	13
Whirlaway	13	18
Star Promenade	12	11
Dive Thru	12	14
Catch All 8	6	4
Half Sashay	5	8
Weave	4	9
Square Thru	3	13
Bend the Line	2	3
Wheel Around	1	11
Dixie Chain	1	4
Frontier Whirl	0	4



By Terry Golden, Colorado Springs, Colorado

SOURWOOD MOUNTAIN is one of those southern hoedown tunes that best exemplifies the essential flavor of that type of tune. It's very similar to *Sally Goodin* and *Fire On The Mountain*. Some fiddlers get them mixed up, even while in the midst of playing, and they'll slop over a bit from one to another. As I've shown the tune here, there is no "B" part — only the "A" part. Played as music alone, this could well become repetitious, and many orchestras will vary it with an "A" and a "B" part, stealing the "B" from some other hoedown tune, or taking off on invented flights of their own in a sort of rustic theme-and-variations arrangement, sometimes very good. This sort of piece has little melody; it's mainly rhythm. It's the kind of piece that lends itself to the southern mountain style of hoedown fiddling — terrific slurred rhythm, yet lacking what we'd call today a "beat," and, of course, almost totally disregarding punctuation of the phrase. A New England caller, trained on

Contras, would lose his mind—especially when the fiddler would occasionally throw in an extra measure or leave one out. It's also the kind of tune that is so well suited to the combined efforts of the fiddle and the 5-string banjo.

The fiddle used to be regarded as the voice-box of Lucifer. Preachers and other right-thinkers condemned it and those who were mesmerized by its fiendish summons. They may even have watched hopefully for horns and a forked, or arrow-tipped tail to sprout on the sprites who fiddled, or danced to the fiddle. But like so many devices of Satan, the fiddle could not be suppressed. The Call Of The Wild was never stronger. One of the tales about Davy Crockett tells us that he was once walking through the woods when he heard the wails and caterwauling of a fiddle. Naturally, he couldn't help himself, and, abandoning whatever he was about, he followed the sound until he came to a roaring creek in full flood. Stranded helpless in the middle of the creek was a preacher in a stalled buggy, sawing and scratching away, playing, they claim, *Cripple Creek* on the fiddle. Davy recovered from his astonishment and hollered what the Sam Hill was the durn fool doin', a-roostin' in the middle of the flood a-worshipin' The Devil. The preacher said that he figgered he could yell and holler 'till ole Satan come fer him and nary a soul would come to help, but he knew that if he played the fiddle, that if there was a sinner within 20 mile, he'd come a-runnin', and durned if he didn't.

SOURWOOD MOUNTAIN



Chick-ens a-crow-in on Sour-wood Moun-tain, Hi-dee-o-ing, Did-dy-um-day



So ma-ny pret-ty girls I can't count 'em, Hi-dee-o-ing, Did-dy-um-day.

My true love is a blue-eyed dandy, Hi-dee-o,
etc.

A kiss from her is sweeter than candy,
Hi-dee-o, etc.

My true love lives over the river,
A hop and a skip and I'll be with her.

My true love is a blue-eyed daisy,
If she don't marry me, I'll go crazy.

Hey, Old Man, I wanna marry your daughter
To chop the wood and carry the water.

(Continued on page 48)

HOMES FOR SQUARE DANCING

THE K5 BARN — CUPERTINO, CALIF.

THE K5 BARN, serving the square dancers of northern California in Cupertino, started from blind enthusiasm for square dancing, says proprietor Peep Kenoyer. "I say blind," she goes on, "because if we had known what we were getting into we would never have had the nerve. Getting the loan for the building was nothing but building codes, inspections, permits, came out of our ears. However, when you jump into deep water you have to swim out. Let's say we paddled to shore and opened the doors for the first time in June, 1954, with Buck Creech calling for our Stablemates Club."

Luckily the Barn had good natural acoustics but there were many problems to lick before the proper speakers were found. A good sound man tried to eliminate the "dead" spots; there were times when the Barn's ceiling looked like an upside-down mined field. There was every electronic reason for the speakers to work but they didn't. It took a few square dance callers to set up the system now in use, simple but effective.

A heat problem was eliminated by adding a lounge and huge fireplace which is soon to take on a personal touch with a hearth of tiles from every club in the area. A small kitchen, coffee-makers, soft drink, candy, cigarette and ice cream machines keep everyone satisfied. Tables and benches facilitate eating.

The Barn has an excellent floor. From those first shiny spots the floor has become like a mirror, polished by many leather soles on dancing feet. A large fan keeps the air moving. One sidewall is made up of four large doors that can be opened to make the Barn an open-air dance pavilion.

Most Saturday nights at the Barn are open dances, altho' it is rented to many private square dance parties. The first hoedown given by the Stablemates in the Barn was in July, 1954, featuring guest callers Lou Hughes, Johnny White and Ken Clark. Beginner classes

were started the following fall and Bill Castner graduated the first of a series of caller-classes, dubbing it a Calltillion.

Many out-of-area callers have called at the K5 Barn and a redwood frame around the caller's stand has been autographed by the callers featured. Their names are later burnt into the wood.

At the present time three clubs meet weekly in the Barn. The Flying Squares and Boonsie Daisies have Johnny Barbour as caller; Johnny also has a Wednesday night beginner class. Johnny White teaches rounds. The Northern California Square Dancers' Assn. meets at the Barn every three months and the Northern California Callers' Assn. also uses the Barn.

Future plans for the Barn, some of them in progress, will include a recreation center. It is hoped that by late Spring of 1961 there will be barbecue pits, picnic tables, games of various sorts. Instead of the proverbial swimming pool there are real horses.

Starting with a desire to square dance and proceeding to the finished, going Barn, has only increased the Kenoyers' enthusiasm for an activity that brings out the best people and the best in people.

Part of the dance floor in the K5 Barn is shown here. The kitchen is at left, one section of the lounge in the center rear, and the fireplace at right.



STYLE

SERIES:

ALLEMANDE A

THE VARIETY of square dance "basics" has changed character over the years. For a while all of the new breaks seemed to reflect the influence of the Allemande Thar. Then there was the period influenced by the Wagon Wheel and then came the combinations of Red Hot and for several years the emphasis was on the "Wheel Around" combinations. Eventually the best of all these trends survive so that variety becomes the keynote.

Here is one of the relative oldtimers among the breaks. Allemande A includes the use of a sashay figure and also a star movement. When done smoothly it is a most enjoyable pattern. Here is the call:

ALLEMANDE A

Allemande left and an allemande A
Go right and left, do a half sashay
Re-sashay — go all the way around
Now the four men star across the town
Turn the opposite lady with a left arm round
Give a right to the corner — pull on by
Swing with the next and don't be shy
Allemande left and an allemande A, etc.

Following a left allemande dancers start a right and left grand. Giving a right to their partner (1) they pull by (2) giving a left hand to their right hand lady. As part of the same movement, left handholds are dropped; dancers face the center of the set and treating this person as a partner they sashay partners half way round (3). As the man moves to the right behind the girl in four counts,





the girl moves left in front of the man (4); then they retrace their steps with the lady going to the right in front of the man and the man going to the left behind the girl. To walk "all the way around" each person moves clockwise around his present partner, man moving to the right and in front of the girl while the girl moves to the left behind the man (5). Then the man moves to the left behind the girl while the girl finishes by moving to the right in front of the man (6). From this spot the men star right (7), skipping one girl and turning the person across the set with a left arm all the way around (8). Giving a right to the new corner (9) they pull by this person and swing with the next (10). This person (who was the man's original right hand lady) is now his partner. The figure can be repeated three more times to get original partner back or a portion of the figure may be used in conjunction with other compatible movements to arrive at the desired partner. Caution should be made (at figure 3) not to retain left handholds when doing the half sashay as this definitely limits the movement.



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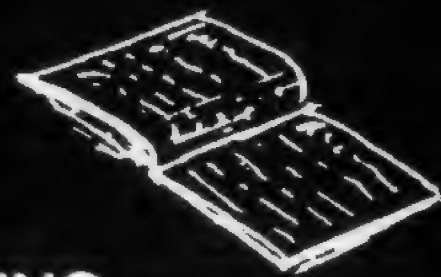
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

OCTOBER, 1960

THIS IS ON THE LEVEL

By Arnie Kronenberger — Glendale, Calif.

TO THE BEST of my remembrance I have never found an adequate description of "high level" dancing, nor do I think there is one. Degrees of dancing ability vary, yes, but who's to say at what point of dancing ability a person becomes a high level dancer? Ability will vary from one area to another; from club to club or even within a couple.

What, then, makes a — you should excuse the expression — high level dance? Better yet, what makes you enjoy one evening of dancing and not another? There are many factors but 9 out of 10 times it is the caller who makes the evening's dance a success, a flop or just another dance.

This is not to say that the dancers don't contribute greatly to the evening, for they do, but it is the caller whose judgment in calling the dance determines the success of the dancing evening.

Judgment, then, is the crux of the matter. The dictionary defines judgment as, "The act or faculty of affirming or denying a conclusion, whether as based upon a direct comparison of objects or ideas, or derived by a process of reasoning." This last phrase is the part that fits!

Some synonyms for judgment are: thought, understanding and wisdom, three words every caller should keep in mind every time he puts himself behind a mike to call a dance. Thought should be taken as to how long his dancers have been dancing, whether he is new to them. Understanding enters in finding out whether these dancers can take the latest and greatest or the caller should keep the evening relatively simple. Wisdom comes in putting the evening's dance together and building it for the greatest pleasure of all.

Judgment is simply good common sense!

For a caller, the greatest satisfaction he can have is to know that the dancers were able to

dance what he called; have enjoyed it because they danced it smoothly and well. They moved with the music and the caller's voice at a comfortable tempo to a call well-timed. This, to me, is Square Dancing.

Over the years I have tried to put into my calling these elements to make enjoyable dancing. I have followed a formula, not mine, but gained from experience and listening to other callers working towards the same goal. It is really a "feeling-out" process, to find the degree of dancing ability that will encompass the majority of the dancers. This is sought early in the evening, maybe at the first tip or it could take two or three.

Check the Floor

Start with the simple expedient of calling basic dances and movements and watching how the floor moves with them. If the floor moves evenly the caller works up to a point where his floor will begin to break down. At this point the caller has discovered his floor and can then plan the type of dance to call for the remainder of the evening.

What and where is the peak to a dance? There should be one and it's hard to define. Each evening is different and the peak may not come at the same time for all the dancers or for the caller. It is a very fleeting thing, a moment of greatest enjoyment, but if it was there each individual will leave the dance remembering something special about it.

And — they should leave the dance still wanting more. If the caller has been pounding the dancers all evening, this is a hard feeling to achieve. So — towards the end of the dance the caller can "dance 'em loose" with nothing too complex — letting the dancers down easily. They relax and can head home for a good night's sleep.

All of the foregoing is possible for the caller who uses good judgment. He must exercise this judgment in programming; in dance

design; in tempo; in the amount of new material and the complexity of the dancing. *He must use his judgment in letting the dancers dance!* And here is the nearest definition for "level" of a dance. It is an indeterminate quality resting in the mind and judgment of the caller and able to be governed by him in judgment so that "level" means enjoyment of dancing; not dancing ability.

JACK'S SHUFFLE

By Jack Keefer, Olympia, Wash.

Two and four a half-sashay
Head go forward and back that way
Forward again, box the gnat
Face the sides right after that
Split those two around just one
It's four in line we'll have a little fun
Forward eight and back with you
Forward again and pass thru
Shuffle the deck, face this girl
Allemande left

FLEET

By Jack Mann, Oakland, Calif.

Heads pass thru, split the pen
Go round one to the middle again
Left hand out and swat the flea
Girls join hands to a wave for me
Balance, then, here's what we'll do
Chain those girls between you two
Get a new girl, take her to the right
Circle up four, but not all night
Head gents break, you're doing fine
Left hands out and swat the fleas
Girls join hands and wave it, please
Balance, then the ladies chain
And — when you get a girl again
Inside arch, outside under
Pass thru, don't you blunder
Swat the flea with your left hand
Pass thru, right and left grand

PAT'S SPECIAL

By Pat Harmer, Wiesbaden, Germany

One and three go forward and back
Forward again and double the gnat
Box it over, and box it back
Face the sides for a right and left thru
Turn 'em around do a right and left back
Split that couple, go round two
Step to the center and pass thru
Allemande left like an allemande thar
Go right and left and you form a star
Shoot that star to the heavens whirl
Go right and left to the next pretty girl
Shoot that star to the heavens whirl
Now promenade that next little girl
One and three you finish your swing
Chain those girls across the ring
Turn 'em around and chain 'em back
Head ladies chain to the right
New side ladies chain to the right
All four ladies — grand chain
Allemande left

BREAK

By Del Coolman, Flint, Michigan

One and three right and left thru
Two and four right and left thru
One and three right and left thru
Two and four cross trail thru, split the ring
Around two, stand four in line
Forward eight and back that way
Just the men half-sashay
Forward eight and back with you
Just the girls half-sashay
Forward eight and back with you
Now the inside two half-sashay
Forward eight and back that way
All four couples half-sashay
Go right and left grand.

WHEEL AND DEAL QUICKIE

By Myron Redd, Marceline, Missouri

One and three cross trail thru
Up the outside around just two
Box the gnat at your old back door
Back up now two lines of four
Forward eight and back I say
Two in the middle half sashay
Forward eight and back you reel
Pass thru wheel and deal
Gents turn around
Allemande left old left hand.

WHEELIN-IN

By "Singin' " Sam Mitchell, Tucson, Arizona

Heads to the right and circle four
Head gents break to a line of four
Forward eight and back with you
Forward again and pass thru
Do a frontier whirl on a toe and heel
Pass on thru and wheel and deal
Double pass thru don't take all night
First couple left, second couple right
On to the next, square thru three-quarter
Right, left, right, on to the next, cross trail
There's ole corner, left allemande.

CRAZY SQUARE

By Al White, Ontario, Calif.

First and third bow and swing
Lead right out to the right of the ring
Circle four with all your might
Head gents break and make a line
Forward eight and back with you
Three-quarter square with the opposite two
Face out, bend in the middle
Go forward eight and back
Three-quarters square with the opposite two
Face out, bend in the middle
Face those two with a right and left thru
Turn on around, trail thru, go to the corner
allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

SUN BURNED

By Tom Wilson, Napa, Calif.

One and three swing and whirl
Round you go with pretty little girl
Finish it off with a half sashay
Forward up and back that way
Now LEFT square thru if you can
Lady meets lady, man meets man
LEFT square thru with outside two
Four hands round that's what you do
Now, forward out and back with you
Arch in the middle — ends duck thru
Box the gnat across from you
Come on back right and left thru
With a full turn to outside two
Left allemande

BREAK

By Herbert F. Egender, Honolulu, Hawaii

Heads to the center and back with you
Two and four do a right and left thru
Side two ladies chain across
Turn 'em boys and don't get lost
Sides to the center and back with you
Forward again and half square thru
With the outside two, now listen Jack
Cross trail out, but U turn back
Forward eight, reverse your track
Double pass thru, and U turn back
Now Dixie chain with all your might
The first turn left, the second right
There's your corner, left allemande
Partner right, right and left grand

HOLD YOUR HAT

By Herb Perry, Lancaster, Calif.

Four gents star across the land
Turn opposite lady with left hand
It's once and a half on merry-go-round
Ladies star back three-quarters round
Turn 'em boys, we're still not thru
Head two couples do a right and left thru
Side two couples, trail thru, round one
Four in line, gonna have a little fun
Forward eight and back in time
Pass thru, bend the line
Ends roll in with a half sashay
Pass thru — face the middle
Inside four left allemande
Everybody, right and left grand

TWINKLE

By George Schrader, Lakewood, Calif.

The head two couples California swirl
And separate, round one you whirl
Come in to the middle and there stand pat
While the sides divide and box the gnat
Forward eight and back again
Then pass on through and the ends turn in
Come in to the middle and there stand pat
While the heads divide and box the gnat
Forward eight and back again
Then pass on through and the ends turn in
Come in to the middle, do a right and left
through
With a full turn 'round to the outside two
There she is, left allemande

FOUR DEEP

By Bob Hayden, Lake Jackson, Texas

First and third bow and swing
Go down the center and split the ring
Around one and be real brave
Come into the center for an ocean wave
Balance forward, balance back
Sides separate and box the gnat
Face down the line, do a right and left thru
Turn 'em around like you always do
Divide the line and split them
First one left, next one right
Around one line up four
Forward eight and back with you
Centers arch and the ends duck thru
"U" turn back behind them stand
It's four deep so watch it man
Center four square thru three-quarters around
There's your corner, do a left allemande, etc.

ON THE STREET

By "Doc" Heimbach, Blue Island, Ill.

Four ladies chain across you go
Turn 'em boys and don't you know
Side two ladies chain right back
Turn those girls across the track
Head ladies chain three-quarters 'round
Side gents turn this girl around
Circle eight and don't you roam
Gents pass thru and turn alone
Girls pass thru and both turn right
Gents pass thru again tonite
Box the gnat with the gal you meet
And do sa do there on the street
Go to the corner one more time
Allemande left — go down the line
Right and left grand to a brand new maid
When you meet that sweet you promenade.

ENGLISH STARLINE

By Colin J. Walton, London, England

Allemande left the corner maid
Take your own and promenade
One and three wheel around
Star by the right with the couple you've found
Once around and then no more
Head gents lead 'em lines of four
Forward eight and back with you
Pass thru
Bend the line
Star by the right with the couple you find
Once around and then no more
Head gents lead 'em lines of four
Forward eight and back with you
Pass thru
Bend the line
Star by the right with the couple you find
Once around here's what you do
Stars must move exactly once around, the left
square thru starts with the girl who was in
front of you in the star.
Girls turn around
Go left square thru
Left, right, left, right, pull her by
Allemande left the corner maid
Take your own and promenade

NO GIMMICK NEEDED

'TUCKY TWO-STEP

By Roy and Juanita Close, Lemon Grove, Calif.

Record: Windsor #4660

Position: Open, facing LOD, inside hands joined

Footwork: Opposite, steps described are for the M

Introduction (2 Meas): Wait 1 meas; then use 2nd meas to acknowledge partner by stepping apart, bow, step together again in open pos;

Meas.

1-2 Walk, 2, 3, 4; Fwd Two-Step; Bwd Two-Step;;

Start L ft and walk fwd in LOD four steps; start L ft and do a fwd two-step balance in LOD, start R ft and do a bwd two-step balance in RLOD;

3-4 Turnaway Two-Step,, Two-Step,, Two-Step,, Two-Step;;

Release hands and do a solo turnaway from partner with 4 two steps, M starting L ft and turning L face in small circle, W starting R ft and turning R face in small circle, to end in open pos, both facing LOD with inside hands joined;

5-8 Repeat action of Meas. 1-4 except to end in SEMI-CLOSED pos, both facing LOD;

9-10 Walk, 2, Turn, Point; Walk, 2, Face, Touch;
In semi-closed pos and starting L ft, walk 3 steps fwd in LOD, L-R-L, turning inward twd partner on 3rd step to face RLOD in reverse semi-closed pos, point R toe to floor in front of L; start R ft and walk 3 steps fwd in RLOD, R-L-R, turning to face partner on 3rd step, touch L toe beside R ft while taking LOOSE CLOSED pos with M's back twd COH;

11-12 (Grapevine) Side, Behind, Side, In Front; Side, Touch, Side, Touch;

Step to L side in LOD on L ft, step on R ft XIB of L, step again in LOD on L ft, step on R ft XIF of L; step to L side in LOD on L ft, touch R toe beside L ft, step to R side in RLOD on R ft, touch L toe beside R ft while turning to face LOD and taking SEMI-CLOSED pos;

13-14 Repeat action of Meas. 9-10 except to end in SEMI-CLOSED pos, both facing LOD;

15-16 Walk, 2, Turning Two-Step,, Turning Two-Step,, Twirl, 2;

Start L ft and walk fwd in LOD 2 steps turning inward twd partner on 2nd step to take closed pos, start L ft and do 2 R face turning two-steps while progressing down LOD and making 1 turn, as M walks alongside down LOD with 2 steps, L-R, W makes a quick R face twirl under her R and M's L arm with 2 steps, R-L to end in OPEN DANCE pos, both facing LOD with inside hands joined, ready to repeat the dance.

PERFORM ENTIRE DANCE FOR A TOTAL OF THREE TIMES

Ending: At the end of the third and last time thru

the dance, omit the twirl. Instead, partners step apart after the second two-step, and acknowledge.

Note: To use this dance as a mixer, M progresses back to the W behind him on the turn-away during Meas. 3 and 4 and again during Meas. 7 and 8.

SPRITELY TWO-STEP

CAPTIVATING TWO-STEP

(I Dream of You)

By Roger and Jean Knapp, Corpus Christi, Texas

Record: Blue Star 3-1558-A

Position: Semi-closed, facing LOD

Footwork: Opposite, direction for M.

Meas.

1-4 Fwd Two-Step; Two-Step; Turn Under, 2; 3, 4;

In semi-closed pos, do two fwd two-steps in LOD: M takes 4 steps in place as he turns 1/2 L face to face RLOD while W turns 1/2 R face under the joined hands, moving around the M to end SEMI-CLOSED pos facing RLOD.

5-8 Two-Step; Two-Step; Turn Under, 2; 3, 4;
Repeat action of meas 1-4 moving RLOD and starting M's L, end in OPEN pos facing LOD.

9-12 Face To Face; Back To Back; Away Two-Step; Walk, 2;

Swing joined hands back and two-step face to face; swing joined hands fwd and into back to back pos for the next two-step; changing hands to M's L and W's R do one two-step, M turning L face and W R face in small circle to face RLOD; two walking steps in RLOD in open pos with M on inside.

13-16 Face To Face; Back To Back; Away Two-Step; Walk, Face;

With M's L and W's R hands still joined facing RLOD starting on M's R, swing joined hands backward to do one two-step face to face; swing joined hands forward and do two-step back to back; change to M's R and W's L hands and do one two-step making small circle, M to R and W to L; two slow walking steps ending SEMI-CLOSED facing LOD.

17-24 Repeat meas 1-8, ending in CLOSED pos, M's back to COH.

25-28 Side/Behind, Side; Thru, Pivot; Side/Behind, Side; Turn Under, 2;

In loose closed pos, quick grapevine to LOD (M steps L to side/cross R behind L, and step L to side) then both cross in front stepping thru into semi-closed pos, M steps L across in front of W while W steps R between M's feet to pivot 1/2 ending with M's back to wall in closed pos; quick grapevine to R in LOD (M step R to side/cross L behind R, step R to side); during two slow steps the W turns L face under the joined hands as the M walks

around W starting twd RLOD to end in closed pos, M's back to center.

29-32 Two-Step Turn; Two-Step Turn; Twirl, 2; Twirl, 2;

In closed pos moving LOD do two turning two-steps; twirl W twice under joined hands in four walking steps, M walking LOD with her.

REPEAT ENTIRE DANCE FOR A TOTAL OF THREE TIMES

Ending: On last time thru add one more twirl in 2 counts and bow on third beat as music ends.

LIVE IT UP

LOVIN' ARMS

By Harry and Pat Lukens, St. Louis, Missouri

Record: "My Honey's Lovin' Arms" Decca 29486

Position: Butterfly, M facing wall and partner.
(Intro: Open-facing)

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Apart, —, Touch, —; Butterfly, —, Touch, —;

Normal intro ending in butterfly pos, M's back to COH.

PATTERN

1-2 Side, Behind, Side, Behind; Step, Brush, Step, Brush/Face;

M steps to side on L, behind L on R, side on L, behind L on R; keeping inside hands joined (M, R and W, L) in open pos M steps fwd in LOD on L and brushes R, fwd on R and brush L face (W opposite) as assume butterfly pos.

3-4 Side, Behind, Side, Behind; Step, Brush, Step, Brush/Face;

Repeat meas 1-2 ending in CLOSED pos M facing wall.

5-8 Two-Step Turn; Two-Step Turn; Two-Step Turn; Two-Step Turn;

In closed pos do four turning two-steps moving in LOD — end BUTTERFLY M face wall.

9-16 Repeat action of Meas 1-8 ending in BUTTERFLY pos, M facing wall.

17-20 Side, Close, Side, Brush/Turn; Side, Close, Side, Brush/Face; Change Sides,, 2,, 3,, 4,,

M step to side in LOD on L, close R to L, side on L, brush R thru in LOD (turning bk to bk); M step to side on R in LOD, close L to R, side on R, brush L fwd in LOD (turning R to face); M walks four slow steps twd wall as W twirls L under her L arm and M, R arm in four steps (Frontier Whirl) end butterfly pos M facing COH.

21-24 Side, Close, Side, Brush/Turn; Side, Close, side, Brush/Face; Change Sides,, 2,, 3,, 4,,

Repeat meas 17-20 moving in RLOD ending in OPEN pos facing LOD.

25-26 Walk,, Two,, Face, Close, Thru, Touch;

In open pos inside hands joined walk fwd in LOD two slow steps in four counts

L & R; fwd on L in LOD turning twd partner, close R to L, thru-fwd in RLOD on L, touch R to L;

27-28 Walk,, Two,, Face, Close, Thru, Touch;

Repeat meas 25-26 moving in RLOD ending in CLOSED pos M facing wall.

29-32 Two-Step Turn; Two-Step Turn; Twirl,, 2,, Twirl,, 2,,

Do two turning two-steps moving in LOD and L twirls twice in four counts as M walks fwd four steps. End in BUTTERFLY pos M facing wall.

REPEAT ENTIRE DANCE TWO MORE TIMES.

Ending: On meas 31-32 W twirls one time in three steps — on fourth count bow.

SLOW AND SMOOTH

TALK OF THE TOWN

By Joy Cramlet, Inglewood, California

Record: SIO X 3114 B

Position: Semi-closed, facing LOD

Footwork: Opposite, directions for M

Intro: Wait 2 meas: Step apart, —, touch, —; together, —, touch, —;

Meas.

1-4 Walk, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;

Starting L, progress 2 slow steps fwd in LOD; step fwd L, close R to L, step back L and hold one count; starting R back up two slow steps; step back R, close L to R, step fwd on R and hold one count.

5-8 Step, Close, Step, Lift; Step, Close, Step, Lift; Fwd Two-Step,, Bwd Two-Step,, Apart, Touch, Together, Touch;

Two-step fwd, L, R, L, (lift R ft slightly off floor while tilting body backward); two-step fwd, R, L, R, (lift ft as in Meas 5); quick two-step fwd, quick two-step bwd; break SEMI-CLOSED pos, to quick apart, touch, together, touch, and back to SEMI-CLOSED.

9-16 Repeat action of meas 1-8 to end in LOOSE CLOSED POS, M's back to COH;

17-20 Side, Behind, Side, Behind; Side, Touch, Side, Touch; Turn Two-Step; Turn Two-Step;

Step swd LOD on L, XIB with R and repeat; step swd LOD on L, touch R to L, step swd RLOD on R touch L to R; two slow turning two-steps HALF way around, end with M facing COH;

20-24 Starting RLOD repeat action of meas 17-20 to end with partners facing, release hands, M's back to COH;

25-28 Back Away, —, 2, —; Rock, Rock, Step, —; Reverse Roll, —, 2, —; Back, —, Point, —;

Back away from partner, L, R; rock bwd L, rock fwd R, step fwd L, hold one count; starting twd RLOD make a $\frac{3}{4}$ solo roll, R, L, (M R face, W L face) to end in SEMI-CLOSED pos facing LOD; step bwd (RLOD) on R, hold one count, point L, and hold one count;

29-32 Step, Close, Step, Lift; Step, Close, Step, Lift; Fwd Two-Step,, Bwd Two-Step,, Rock Back, —, Step Fwd, —;
 Two-step fwd, L, R, L, lift R; two-step fwd, R, L, R, lift L, (body movement same as meas 5 and 6); quick two-step fwd, quick two-step bwd; releasing M's L and W's R hands, to HALF OPEN pos, rock back on L (bend L knee) step fwd on R to SEMI-CLOSED pos.
 Dance goes thru 3 times followed by a 3 step twirl, bow and curtsy.

SHOO! BREAK

By Bob Kim, Elk Grove, Ill.

One and three half sashay
 Box the gnat across the way
 Face the sides, right, left thru
 Turn your girls
 Dive thru, pass thru
 Box the gnat with the outside two
 Change hands — swat the flea
 Change girls, box the gnat
 Change hands, swat the flea
 Change girls, box the gnat
 Same girl, box it back
 Change hands, left allemande

CONTRA CORNER

TUESDAY'S CHILD

By Dick Forscher, Greenwich, Conn.

1, 3, 5 active and crossed over
 Star by the right with the couple below, (8)
 Left hand star come back to place, (8)
 Actives down the outside and cut in, (8)
 Up the inside and then cast off, (8)
 Forward all and dosado, (8)
 With your neighbor dosado, (8)
 (Now face across and slow square thru)
 (Prompt)
 Right to the opposite and step, close, step, (4)
 Left to the next and step, close, step, (4)
 Right to the next and step, close, step, (4)
 Left to the last and step, close, step, (4)

Note: Most dancers now do the "neighbor dosado" with those with whom they "cast off" i.e. actives and those above them at that moment.

Note: The Back to Donegal contra by Al Brundage in the July issue listed the incorrect record. The proper record should be either Windsor's #7430 or Windsor's #4430. The figure shown is one version of the contra done to this record. Another is Slaunch to Donegal recently recorded by the Armstrongs (Windsor #4183) and also by Manning Smith (Blue Star #1551) . . . While on the subject of contras a caution at this point to those leaders experimenting with this form. Music in contras plays a great part in a successful presentation. While some hoedown tunes may work satisfactorily, extremely well phrased and specially designed records will often prove to be a great help in successfully getting across the contra feeling. Especially in the beginning be sure and choose your contra records with care.

HAYSLINGER

By Ralph Hay, U.S. Air Force

One and three you bow and swing
 Go down the middle and split the ring
 Around just one and line up four
 Go forward up and back once more
 Now all the way across with you
 The inside arch, the ends duck thru
 Now cross again and split the ring
 Around just one and hear me sing
 Stay right there while the lonesome two
 Cross the floor and split it, too
 Around just one and line up four
 Go forward up and back once more
 Center four pass on thru
 Around just one and stay there, too
 Now couple one, you box the gnat
 Right and left grand right after that.

SQUARE THRU SOUTH

By John Smith, Southall, Middx., England

First and third bow and swing
 Go forward up and back to the ring
 Forward again, with a half square thru
 Do a right and left thru with the outside two
 Turn her round, now half square thru
 You are facing out
 Go forward and back with that girl
 All four couples California Twirl
 Now lines divide and pass two
 Those who can box the gnat
 Those who can't U-turn back and box the gnat
 Your corner's behind you! Left allemande, etc.

SINGING CALL

LET'S GET AWAY

By Bob Page, San Leandro, California

Record: SIO X 1121B — With calls by Bob Page;
 SIO X 2128B — Instrumental

FIGURE:

Ladies promenade to Bermuda . . .
 (Go home) box the gnat, weave to St. Jo . . .
 When you meet your own, you do a do sa do .
 Weave again till your home and then . . .

(When you) meet your partner do sa do now . . .
 Head couples forward and back . .
 Cross trail around one to the middle and
 box the gnat .
 Pull them by, left allemande . . .

Grand right and left we'll travel 'round
 Promenade now don't slow down . . .
 Head couples wheel around, and cross trail
 thru .
 (You) swing your corner round and round . .

(You do a) left allemande to Niagara . .
 Grand right and left and we'll peek at the
 falls . .
 Promenade from your hut dear, get out of the
 rut, dear
 Let's swing away from it all . . .

Sequence: Four times thru figure. Twice for sides
 and twice for heads.

CRISP

By Jerry Helt, Cincinnati, Ohio

Heads go forward and back to town
Right and left thru with a full turn around
Separate — round the outside
Swing a new gal
Face 'em to the middle, pal
Inside two double pass thru
Promenade three-quarters with you
Head positions forward and back to town
Right and left thru with a full turn around
Separate — round the outside
Swing a new gal
Face 'em to the middle pal
Inside two double pass thru
Promenade three-quarters with you
Circle eight you'll hear me shout
Calif. twirl you are facing out
Circle right around the land
Left hand lady roll away
With your partner right and left grand . . .

MORE DRILLS ON BASIC 17

THIS MONTH we feature additional drills developed by Virginia Johnson of San Lorenzo, California. The subject this time is the Half Square Thru. From a number of different positions the half square thru is shown as a versatile and useful movement. Again we pay tribute to the Dancers Association of Northern California whose Callers Workshop presented this material.

NORMAL POSITION

One and three half square thru
Right and left thru outside two
Dive thru, pass thru
Right and left thru outside two
Dive thru, half square thru
Separate go round one
Into the middle, box the gnat
U turn back, left allemande.

WITH LADY ON LEFT

* One and three pass thru
U turn back, half square thru
** Split the sides around one
Into the middle, half square thru
Split the sides around one
Into the middle, box the gnat
Face the sides, left allemande.
(From box the gnat)
* One and three forward, box the gnat
Half square thru the other way back
** Continue as above

FOUR LADIES OR FOUR MEN

One and three half sashay
Circle eight while you're that way
All four ladies (or men) fwd and back
Half square thru
Split the men (ladies) go round one
Into the middle half square thru
Swing Dad (Ma) in front of you.

FOUR LADIES

One and three right and left thru
Finish it off a half sashay
Circle eight while you're that way
All four ladies half square thru
Split the men go round one
Into the middle half square thru
U turn back in front of the men
Forward eight and back again
Dixie chain don't take all night
Lady go left, gent go right
Allemande left.

FOUR MEN

Head two ladies chain to the right
New head ladies chain across
One and three right and left thru
Finish it off a half sashay
Circle eight while you're that way
All four men half square thru
Split the ladies go round one
Into the middle half square thru
U turn back; in front of the girls
Dixie chain on the double track
When you're thru, gents turn back
Allemande left.

MIXED COMBINATION OF SEXES

All four couples a half sashay
Number three couple resashay
Heads go forward and back
Half square thru on inside track
Half square thru the outside two
Then bend the line that's what you do
Go forward eight and back
Just the ends box the gnat
Face the middle, half square thru
Then half square thru outside two
Bend the line hear what I say
The ends step forward swing and sway
The others do a half sashay
Allemande left.

LINES OF FOUR

One and three lead to right
Circle to a line
Half square thru opposite two
Center four half square thru
Separate go round one, circle half
Dive thru, pass thru
Split outside line up four
Half square thru opposite two
Everybody U turn back
Swing and whirl your partner jack.

LINES OF FOUR

One and three half sashay
Lead to right and circle that way
Ladies break to line of four
Half square thru opposite two
Four ladies half square thru
Separate round one, circle four
Gentlemen break to line
Half square thru opposite two
Four men half square thru, separate round one
Swing and whirl your partner son.

SHUFFLE THE DEAL

By Joe Barcelow, Ionia, Michigan

One and three go forward and back
Square thru on the inside track
Count four hands and pull her thru
Right and left thru the outside two
Now circle up four you're doing fine
Head gents break and make a line—
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru
First couple go left, second go right,
Right and left thru with those in sight
Circle up four you're doing fine
Side gents break and make a line—
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru
First couple go left, second go right,
Right and left thru with the ones in sight
Now circle up four you're doing fine
Head gents break and make a line
Go forward eight and back
Pass thru and shuffle the deck
The outside four California twirl
Allemande left

KIND OF WILD

MIS-DEAL

By Carter Humphrey, Palmdale, Calif.

Head two ladies chain to the right
Turn 'em boys don't take all night
New head ladies chain across
Turn 'em again don't get lost
First old couple lead to the right
Circle up four with all your might
Head gent break and you make that line
Forward four and back in time
Third old couple pass on thru
Promenade left go two by two
Go past four and you line up six
Forward and back now don't get mixed
Now all four couples half-sashay
And number four while you're that way
Pass on thru — you're doing great
Split the line and separate
Go to the ends and line up eight
Shuffle the big deck . . .
Shuffle the little decks . . .
Shuffle the itty bitty decks . . .
Gals turn back — look out Jack
Go right and left grand.

UNPROVEN MATERIAL—USE WITH DISCRETION

The dances in this section will serve as drills for the Dixie Wheel Movement, Example Number One, as described on page 49. As in the case of all new movements careful workshopping in groups small enough to study each phase of the proposed new basic will bring to light any flaws or inadequacies in the definition of in the movement itself. These drills were written by Ralph Kinnane.

One and three right and left thru
Turn on around, do a half sashay
Lead to the right, circle that way
All the way 'round, you're doing fine
The two gents break and form the line
It's forward eight and back you march
Bend the line and the gentlemen arch
Girls duck thru, then "U" turn back
Now Dixie chain like a Dixie wheel
Gents turn around, the ladies reel
Courtesy turn your own little Sue
Cross trail with the same old two
There's the corner, left allemande
Here we go, right and left grand

Head ladies chain across the town
Turn 'em boys with an arm around
Just number one, you cross the floor
Split that couple and line up four
It's forward four and back in time
Go up to the middle, bend the line
Now pass thru and circle up four
Two gents break to a line of four
Forward eight and back you glide
Pass thru, the lines divide
Dixie chain like a Dixie wheel
Gents turn back while the ladies reel
Once and a half, now turn your Sue
Cross trail with that same old two
There's the corner, left allemande

One and three do a half sashay
Lead to the right, circle that way
All the way 'round, you're doing fine
The two gents break and make a line
Then pass thru and bend the line
The gentlemen arch, the girls duck thru
"U" turn back behind those two
Dixie chain like a Dixie wheel
Gents turn back, the ladies reel
Courtesy turn your own little Sue
Cross trail with the same old two
There's the corner, left allemande

Just promenade, don't slow down
Keep on going 'round that town
Ladies roll back, skip one man
Promenade the next, don't slow down
One and three, here's what you do
Just back track and square thru
Count four hands, you're doing grand
Girls turn around, follow that man
And Dixie chain like a Dixie wheel
The gents turn around, the ladies reel
Courtesy turn this cute little Sue
And square thru with the same old two
Count four hands and there you are
Right to the next, a wrong way thar
The gents back up in a left hand star
Shoot that star and skip one girl
There's the corner, left allemande

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(Letters, continued from page 6)

simply failed to analyze the situation. We, in Iowa, never doubted that there would be a good attendance . . . The reason for our having this feeling was based on the following:

- 1—Des Moines is located as the hub of the really enthusiastic square dance activity at the present time.
- 2—Des Moines is centrally located in the United States.
- 3—Des Moines is known nationally as a Convention center.
- 4—Iowa has more square dancers than any of our 50 states, except California.
- 5—Iowa was not inexperienced in this type of thing . . . We had promoted three very successful All-Iowa Festivals, with between 3,000 and 4,000 dancers.
- 6—Our Central Iowa Callers' Assn. had promoted 6 or 8 successful Festivals . . .

The thing that pleased us the most was the genuine enthusiasm of those in attendance at the National . . . Personally, I had two of the national "name" callers tell me that there were more people dancing all of the time at the Iowa Convention than at any Convention they had attended.

The measure of success of anything of this nature depends, I believe, on the genuine feeling of the large percentage of those in attendance. While we missed "batting" 1000%, I believe the over-all percentage was real good . . .

M. J. Dwigans, Des Moines, Iowa

As mentioned earlier we have only the highest of compliments for the folks in Des Moines for their hospitality and the way they handled the crowd. You must forgive us if we were a bit surprised at the size of it all. Editor.

Dear Editor:

Regarding the Iowa Convention — your article, "In Retrospect" (S.I.O. August 1960) was perfect. As beginners we had a wonderful time at the 1959 Convention in Denver — tho' we knew no rounds. A year later and, we hoped, more experienced, after three squares we decided to watch only — and do only the rounds. Naturally it was not as much fun. Let's hope Detroit heeds your sincere and constructive criticism. We were not the only ones who found "Discouragement at Des Moines." Let's hope "Detroit Delights" with their program next year.

Vi Sprague, Highland Park, Ill.

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Dear Editor:

On the cover of S.I.O. it states that this is a magazine of square dancing. True, but lately it seems to be of more interest to callers and teachers.

Furthermore, we are in the New England area, where it has been stated by a well-known caller from the west, in our particular area there are more square dancers per capita than in any other area in the country! And seldom do we see an article written by or for New Englanders.

How about more space on activities enjoyed and employed by clubs — things of interest to the average dancer? One month could be devoted to how different clubs elect officers, how often they hold meetings, pros and cons on caller-run or executive-run clubs, fun nights, fund raising projects, favorite dance halls and what makes them so.

Also, we would like to know about problems arising in clubs and how they were solved. And how about articles on exactly what goes on at conventions, the color, what is covered

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and resolved by the panels? . . .

Mrs. Margaret Genovese
 Westfield, Mass.

Your letter and our September issue undoubtedly crossed each other en route. While it took quite a number of years to come up with a formula we liked, we feel that the new dancer's section "The Walkthru" which we introduced last month will fill the bill. We request most eagerly that those with ideas for this feature send them in. And, incidentally we most certainly want news from all parts of the square dancing world. Someone must send it in, however, so if you'd like your area represented pick up a pen and paper and start writing. Editor.

Dear Editor:

. . . Recently we danced to Bob Brundage, who gave a lot of the new dancers on the floor their first taste of contras — and they loved it! Since most of the crowd had never been told that contras are dull and old-fashioned, everyone got up on the floor and danced to the music. After seeing the results, I am more than ever convinced that contras should be part of the basic teaching if we want to produce dancers who love dancing . . .

I suspect that contras are the spinach of the

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square-dance menu. If our children are told "you must eat it because it's good for you," they'll resent it and refuse it. But if they are told "it's delicious and you'll enjoy it," they will find joy in it. I know this is true because, many years ago one of my daughters was asked what she would most like for breakfast and she replied, "Spinach and ice cream." We had never told her it was good for her... If we taught more by example and less by preaching, we'd make much more progress...

Clarence Metcalf, Sharon, Mass.

Dear Editor:

Thank you so much for featuring our Barn in your wonderful magazine. We have had many letters of congratulations as a result of it and many inquiries from people passing thru... We are very proud of our new hall and are busy every night of the week during dancing season.

Ray and Faith Koch, Billings, Mont.

Dear Editor:

... Our thanks... for the basics; for the patter reviewing specific basics, and for the many

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thought provoking and stimulating articles on the dance movement in general. Only one complaint is offered. Despite my neat slicing out of pages that are added to our notebook, I can't bear to part with copies—and they are PILING UP after 5 years . . .

Peg Gilmour, Arlington, Va.

Dear Editor:

. . . The object of this letter is to report that Jeanette Smith . . . and I have just returned from Ramstein (Germany) after a round trip of 1200 miles . . . We attended the Spring

Fling and stayed with our good friends Ralph and Vee Hay, had a wonderful time on the Club night Friday and met lots of the Kuntry Kuzins . . .

We attended the E.A.A.S.D.C. meeting on the Saturday morning. We polished our nails and grinned when we heard some Navy type caller from Bremerhaven say he'd come the farthest, about 400 miles, and we told him to take a boat and come to England next time!

We enjoyed the Workshop and dance in the evening. It was nice to do a Contra again; Tex Hencerling taught us, "Good Girl" . . .

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#8685—"CHARLEY, MY BOY"
"OCEANA ROLL"



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Music by FRANK MESSINA AND THE MAVERICKS

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Sunday afternoon the Bob Carstens called, plus tape recorder, so as several other folks were also visiting the Hays, it did not take long to push back the furniture and get cracking on a hot hash session. Wasn't I glad to dance like that again! . . .

What a wonderful thing Squaring is. We came back Tired but Inspired. We are now working on a new publicity angle and are getting in touch with a popular leave centre hotel, Douglas House in London, so that they can display our magazine and a list of square dance clubs in England . . .

Zona Naish

Whitton, Middlesex, England

CALLERS PROPOSE AID TO DANCERS

Probably a "first" of its kind was the action of the D.L.D.V. (Dance Leaders of the Delaware Valley) in Northern N.J. and Penna. in tendering a motion to help organize the square dancers in their area into some sort of federation. The motion was made by caller Buck Fish and the proposal read, in part, as follows:

We have noticed the success of square and round dance clubs in other areas that have banded together in federations. From personal

observations of our members plus reports from all over the United States, the areas that have federations are strong square and round dance areas and what is more important they are growing stronger.

D.L.D.V. will finance the initial cost and offer such additional financial support as may be necessary for the formation of a federation for a year or until it is organized and self-supporting. We hasten to add and emphasize that there will be no strings tied to this support. We believe that the federation to be effective must be independent of D.L.D.V.

This letter is the first step. The next step must be yours. Please present this proposal to the members of your club and select representatives to attend the first meeting. Even if you disagree with our action we would appreciate your answer. When we receive enough replies in the affirmative a meeting date will be announced. Except at your specific request D.L.D.V. will step out of the picture except for the financial assistance as outlined above.

SQUARE DANCERS ARE LIKE THIS

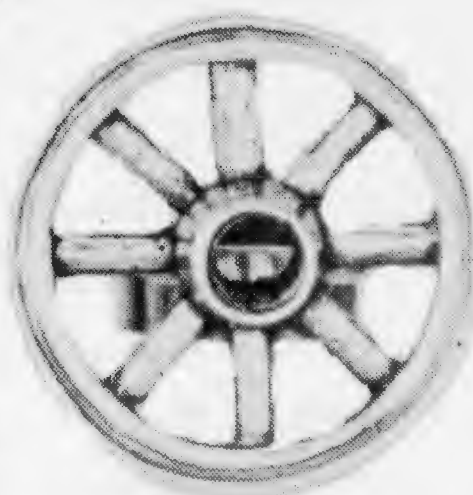
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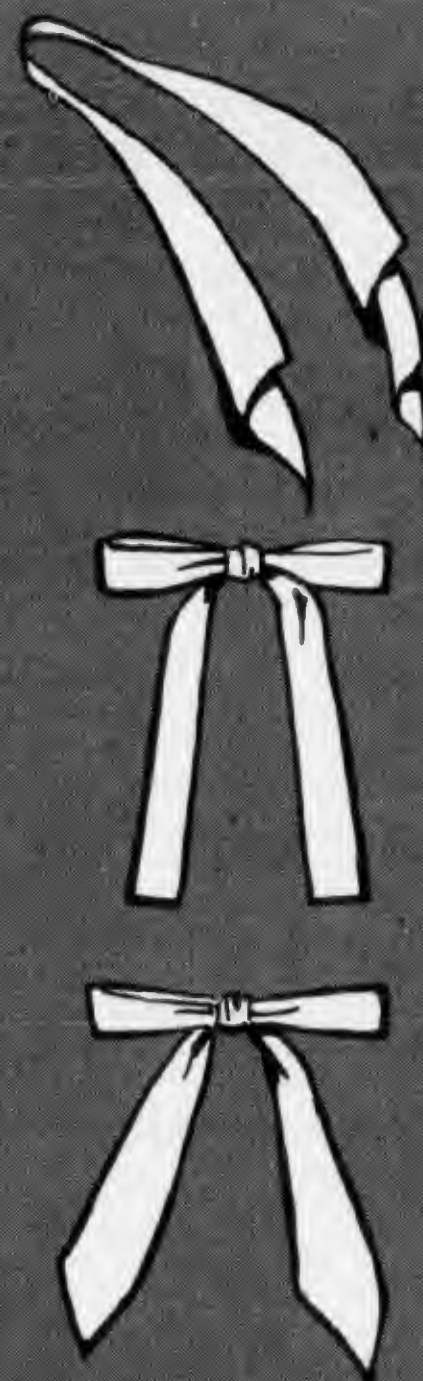
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gathering approaches in most cities, the police are alerted to expect a lot of commotion and rambunctiousness, to say nothing of downright vandalism. Time after time, however, we hear of big gatherings of square dancers receiving commendations from the local constabulary and other officials wherever they meet. The New Mexico State Federation of Square Dancers met recently in Roswell, N.M. and headquarters was the High School Gym. After the Festival Bill Ramer, Program Chairman, received the following letter:

"I am returning your entire deposit of \$100, since everything was in perfect order after your Square Dance Association.

"I wish to congratulate you and your fine group for the wonderful way you took care of our gymnasium, your cooperation, your organization and you personally for our most pleasant relationship.

"Congratulations and best wishes to the New Mexico Square Dance Association."

Sincerely yours,
Robert H. Nelson, Principal



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(Hoedown Instrumental)

#5001 ROCKIN' THE POLKA
Joe Lewis calling —
(Flip Instrumental)

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Ray and Dorothy Rees — Kansas City, Mo.

IT WAS IN THE SPRING of 1950 that Ray and Dorothy Rees saw their first square dance, as part of the audience at Kansas City's Centennial Celebration. They were inspired to take lessons under Charles Bradshaw who soon urged them to "go out and dance" in other groups. Ray early invested in Dr. Shaw's "Cowboy Dances" and at one of their first square dances, the Rees' were intrigued with a couple executing a version of Cotton-Eyed Joe.

Since they had a background of dancing, Ray and Dorothy took to this new activity, especially the rounds, and enjoyed working out the routines. Soon their counsel was being sought on new routines and they were involved in a round dance program for the City Recreation Dept. In this capacity they have been busy for almost nine years.

Ray served as Vice-Chairman of the Heart of America Federation and both Rees' helped found the Missouri Round Dance Assn., serving as president for three years. In the fall of 1952 they formed the Ballanet Round Dance Club, entirely separate from their classes. The 120-member club meets once monthly and no instruction is given except an occasional "cue-call."

Ray and Dorothy assisted in forming the Folk Arts Council and Ray has been the Coun-

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\$6⁹⁵

A similar style but outside heel

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only in gold or silver kid
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cil's Treasurer and President. Since 1953 the
Rees' have had a Demonstration Group which
has performed round dances at many charity
and dance functions.

As choreographers, the Rees' have come
thru with Rosie O'Grady, Twelfth Street Rag,
Doggie in the Window, Silver Moon, Naughty
Waltz, Emperor's Waltz and others.

Says Dorothy, "Rounds between the squares
make a well-balanced program IF the rounds
are kept simple. The more difficult rounds
should be used at round dance clubs."

THIS WE LIKED

Wayne Wylie included a succinct definition
of round dancing in his "blurb" for the Mis-
souri Round Dance Assn. Festival. It went like
this, "A round dance is a couple dance made
up of dance patterns taken from folk and ball-
room basics, arranged in comfortable sequence
and set to a given measure of music. All dan-
cers on the floor do exactly the same move-
ments at the same time which makes round
dancing the most beautiful form of dancing to
either watch or perform."



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The CALLER OF THE MONTH



Dave Taylor — Roseville, Mich.

DAVE TAYLOR was not coaxed or coerced into calling square dances; he was ordered! It happened when Dave, a Detroit school teacher, was working part-time for the Detroit Parks and Recreation Dept. and assigned to Cannon Recreation on Detroit's east side. In 1953 he was put in charge of Saturday night activities, including teaching children's square dance classes. He refused at first because of lack of experience, but after two other callers had been drafted and flunked out, Dave's supervisor *ordered* him to get in there and call.

Another Department caller, Bob Tauber, coached Dave and finally he felt as if he were getting the knack of it. After Dave had called for the Recreation Department about a year, he decided to explore this calling thing further. He worked and practiced and within three years was accepting out-of-town bookings. He also M.C.'d a square dance radio program out of Detroit during 1957-58.

As Dave's activities expanded further, he began to appear on the staffs of various institutes and a square dance tour to Bermuda. He was also at Michigan's first square dance camp at Boyne Mountain.

In Detroit Dave keeps busy with two week-night classes (one for beginners; one an advanced workshop) plus eight intermediate and

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advanced level clubs which meet once or twice a month. Altho' he is considered an "advanced level" caller, he enjoys very much working with beginners, so helping to interest more people in square dancing. He will be very active when the 10th National Convention in Detroit rolls around next June.

(*Sourwood Mountain, continued from page 24*)

My true love lives down in the holler,
She won't come, and I won't foller.

Fifteen cents, dollar-and-a-quarter,
Say, Old Man, I'm gonna marry your daughter.

Fifteen cents, dollar-and-a-quarter,
Say, Young Man, take her if you want her.

Ducks on the pond, geese on the ocean,
Devil's in a woman if she takes a notion.

There's a Devil livin' inside of my fiddle,
He'll swack the soul right out of your middle

Back my Jenny up Sourwood Mountain,
So many pretty girls I can't count 'em.

And so, on, and on. Think up some yourself.

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EXPERIMENTAL LAB



THIS MONTH we look into the problem of two entirely different movements with the same name. The first achieves the same results as a simple right and left thru or a cross trail with a U turn back. It's perhaps just a bit fancier, but is certainly not necessary.

DIXIE WHEEL

By Ralph Kinnane, Birmingham, Alabama

Called for two couples meeting single file with the men in the lead. Each man gives a right to the other man (1) and walks past to give a left to the opposite lady (2) and pull by. The two ladies take right forearms and go full around clockwise as the two men left face turn to face the center (3). The ladies finish their turn and go to their own partner for a courtesy turn (4) and end facing the other couple.

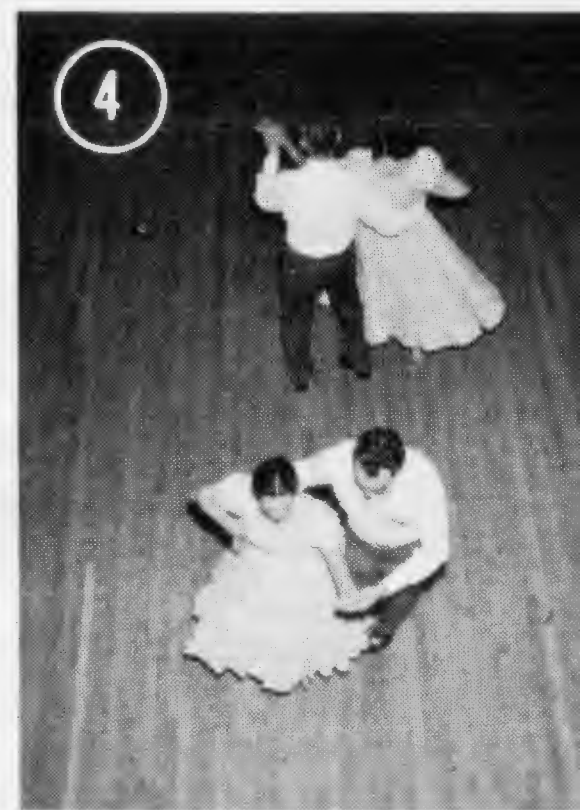
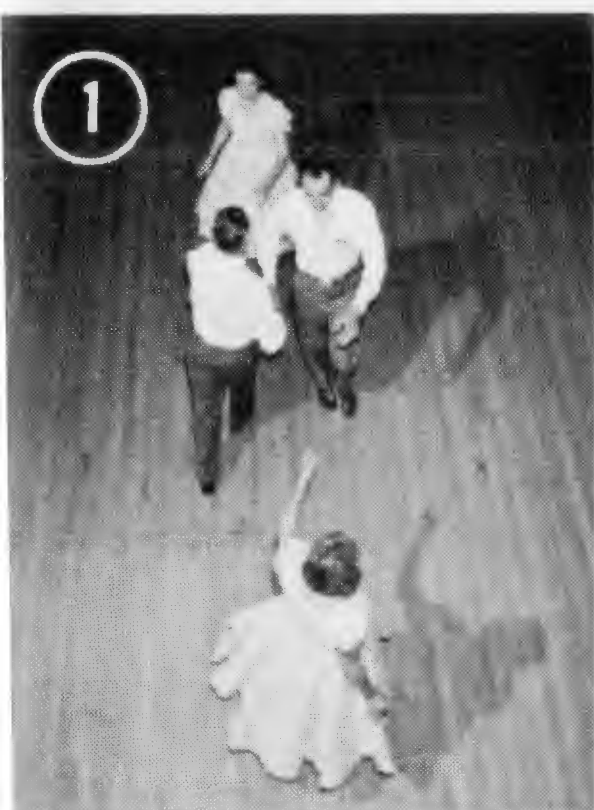
The other movement using the same title was invented for the singing call "I Wonder Why."

DIXIE WHEEL

By Marshal Flippo, Abilene, Texas

Called for two facing couples. The two ladies take right forearms in the center (5) and move clockwise once and a half. They then give a left to their opposite man (6) to start a Dixie Chain. The men follow their partners giving a right to the other man (7) and move to follow the direction of the next call.

Experimentation shows a decided tendency for the men to attempt to courtesy turn the lady (8) in this latter movement rather than following a Dixie Chain. It is possible to call this same figure without teaching or inventing new terminology. One solution might be: *Two ladies wheel to a Dixie Chain.*



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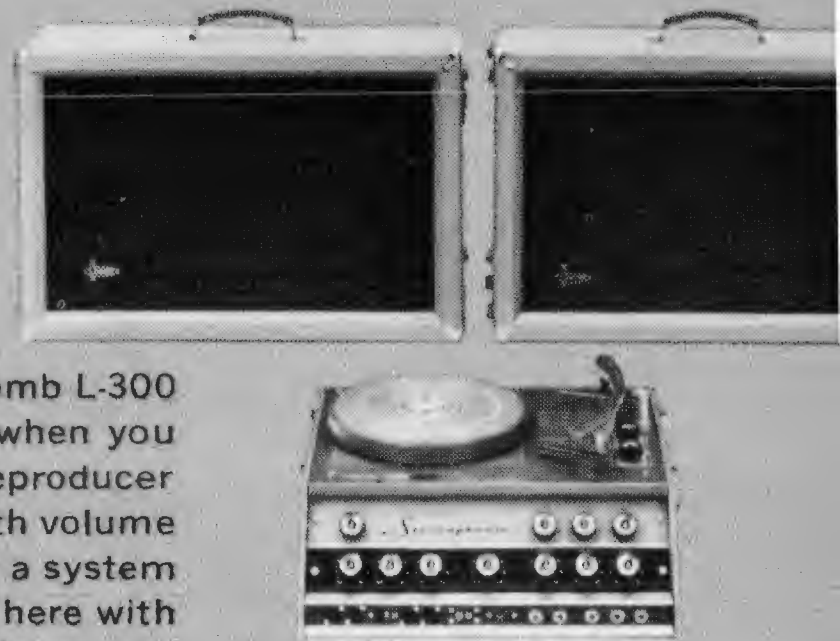
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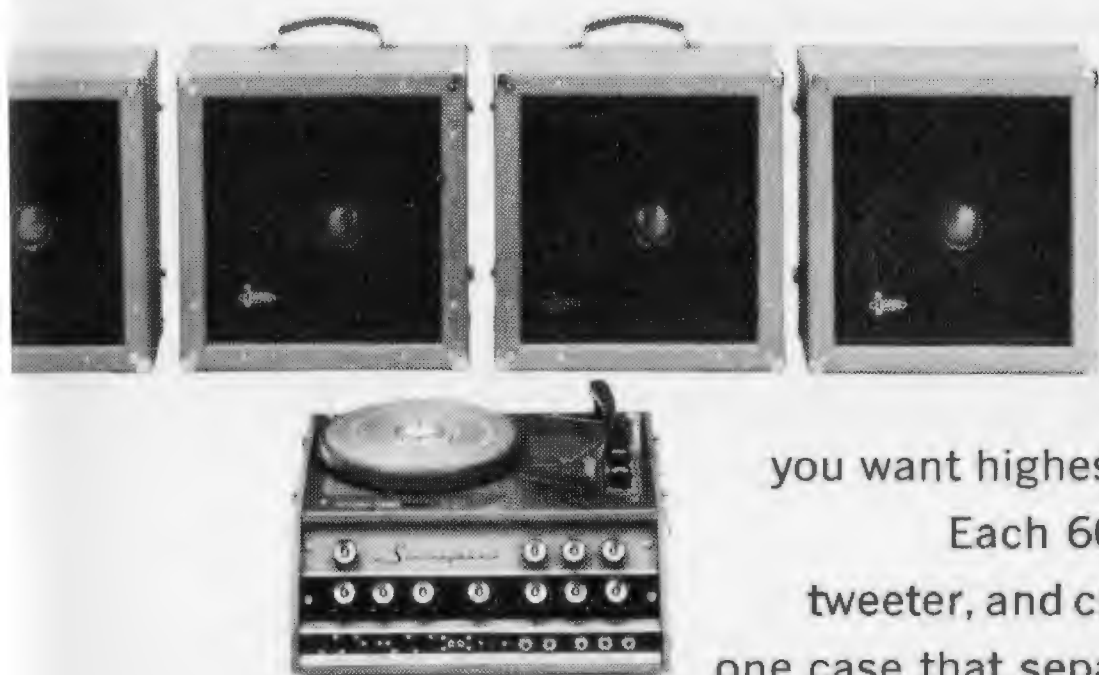


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GALLANT LADY

Friends of Mabel Lindsay up in Edmonton, Alberta, Canada, will be happy to learn that treatments which she has been taking for an illness are beginning to have effect and she is much better. Mabel and her caller-husband Jimmy have been identified with square dancing for a long time, having most recently been proprietors of the Hitchin' Post, a supply store for square dancers. A quote from Mabel's letter records a familiar story.

"I must tell you how the square dancers

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have rallied 'round us in our time of need. Before we moved in our house, a painter did the house from end to end. A carpenter finished off the rumpus room. The girls emptied cupboards and washed dishes then called their husbands to collect them and the dishes and came across here to put the dishes in cupboards again. Other girls helped with packing and unpacking. A gardener planted the planters outside. There was a waxing and polishing bee.

"The day of the move my sister and I were whisked away for the day to where a breakfast

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when the aspens are golden on the way to Laramie, the TUFFIELDS make a new waltz to take to the Laramie Festival. Here it is:

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a singable, danceable, lovable mixer by Carlotta Hegemann.
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for four more contras, and copy ready for all sorts of printed helps. Watch for these during the coming season. And don't miss the ones already out: #209 Broken Sixpence, #163 Homosassa Hornpipe, #165 Old Raccoon, #167 Terry Lynn's Jig, #169 Ottawa Special, #171 Dumbarton Drums, #212 Hills of Habersham. Superb music. Great calling by Don Armstrong.

Ask for our catalog

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and a bed for resting awaited us. We were waited on hand and foot till Jimmy could come for supper and bring us home to our house with the main jobs all done . . . Everybody has been so kind and if the good wishes and prayers can do any good, then I surely will get well again . . . I have also a strong faith and I know I am not alone in this fight."

PALOMAR HOSTS CALIFORNIA COUNCIL

Never let it be said that a small association cannot put on a bang-up square dance occa-

sion; Palomar Assn. in Northern San Diego County, Calif. refuted that on August 6, when their 10-square association hosted the Council of California Square Dance Assns., at Palomar Junior College, San Marcos. The set-up for the P.M. meeting was admirable in that Council members, all the California association presidents, were seated at the head of the room; the State Association committee heads were at another table; California publications representatives at still another and each president and group had their own microphone. The room

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was decorated with great bowls of vari-colored gladiolus.

Ken Parker, Palomar president, started things off with the Salute to the Flag, a good beginning. Assoc. of Superior, Imperial, Modesto and Valley of Fresno were absent but the other 11 associations were represented with from 2 to 22 delegates each.

Items under discussion were the insurance program, a report by Carl Anderson on Des Moines and Detroit. One very pertinent phase reported on by Carl was the plan to place more

emphasis on panels and workshops at the Nationals. Presidents announced various coming events and the meeting closed at 5 P.M.

In the hour before dinner, conversation and accordion music supplied by two teen-agers whiled away the time. At dinner 208 people were served at tables seating 12, each with its own host couple from Palomar. Tables were decorated in starry silver and blue and favors, made by Fran Miller, were replicas of the observatory done on nearby Mt. Palomar. These were banks in which the dancers may



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"save up" for square dance excursions.

Dinner was followed by a dance at the College and an After Party at Fireside Inn in Escondido. The next meeting will be hosted by Heartland Assn. in November.

SQUARE DANCERS IN MEMORIAM

While en route home from their institute at Ashville, N.C., Mrs. Ethel Adams, mother of Ginger Brown, Medway, Mass., passed on suddenly, July 11. Mrs. Adams and her husband Frank have worked side by side with



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RIFLE, COLORADO

Ginger and Lou Brown in their square dance activities and she will be much missed.

Ken Brown, 39, a caller in the San Fernando Valley, California, passed on July 16, leaving a wife and two young boys. The Callers' Patio Shop of the Valley sponsored a dance to benefit the family at McDonald's Barn on August 16.

Merv Mapston, prominent round and square dance leader in the Great Falls, Montana, area, passed suddenly in late May. He was widely known in Montana and the Northwest for his long interest and leadership in the field. His

HERE ARE ALL THE 45 R.P.M.

Sets in Order

RECORDS

INSTRUMENTALS

- X2047 Somebody Stole My Gal/You Call Everybody Darling
- X2083 Hey Ma/Little Red Wagon
- X2108 Walking Floor Over You/Farewell, So Long, Goodbye
- X2110 Second Fling(s)/Baby Face(s)
- X2112 Lazy River/Waitin' For The Train To Come In
- X2113 Hoppin' Satin/Texas Gallup
- X2114 Phrase Craze/Pavalon Stomp
- X2115 Lucky Lips/The World Is Waiting For The Sunrise
- X2116 Chop Sticks/Rubber Dolly
- X2117 One Time Too Many/It's All Over Now
- X2118 You're Nobody's Sweetheart Now/Pride-O-Dixie
- X2119 Whirly Bird/Steve Green
- X2120 I Miss My Swiss/Alabamy Bound
- X2121 Baby Won't You Please Come Home/
I Get The Blues When It Rains
- X2122 'Deed I Do (with inst. lead)/(B side without)
- X2123 Rockabout (new)/Chinese Breakdown (old)
- X2124 Gazebo (with inst. lead)/(B side without)
- X2125 Missouri Mule/Whistling Rufus
- X2126 Wishing/I Don't Know Why
- X2127 Rabbit in a Log/Whirlpool
- X2128 Avalon/Let's Get Away

WITH CALLS

- X1047 Hey Ma/Little Red Wagonc-Kronenberger
- X1105 Walking Floor Over You/Farewell, So Long, Goodbye.....c-Lee Helsel
- X1107 Second Fling/Baby Facec-Bob Page
- X1109 Lazy River/Waitin' for the Train to Come Inc-Lee Helsel
- X1110 Lucky Lips/The World Is Waiting For The Sunrise.....c-Bob Page
- X1111 One Time Too Many(s)/Day Dream(p)c-Lee Helsel
- X1112 It's All Over Now(s)/Back Woods(p)c-Lee Helsel
- X1113 You're Nobody's Sweetheart Now/Pride-O-Dixiec-Bob Ruff
- X1114 I Miss My Swiss/First Flingc-Bob Page
- X1115 Alabamy Bound/Half A Chancec-Bob Page
- X1116 Baby Won't You Please Come Home/Star Boxc-Lee Helsel
- X1117 I Get The Blues When It Rains/By Yitc-Lee Helsel
- X1118 'Deed I Do/Gazeboc-Bob Page
- X1119 Wishing/I Don't Know Whyc-Lee Helsel
- X1120 Corner Line/Squaremurderc-Lee Helsel
- X1121 Avalon/Let's Get Awayc-Bob Page

ROUND DANCES

- | | | |
|---|-------------------------------------|---------------------------------------|
| X3105 Tammy/Skipping Along | X3109 Nancy Waltz/Who's Sorry Now | X3113 Light Fantastic/Hindustan |
| X3106 Strolling Thru the Park/Verdell Waltz | X3110 Lucky Polka/Judy | X3114 Talk of the Town/Festival Time |
| X3107 Three O'Clock Waltz/Meet the People | X3111 Maybe/Nobody's Sweetheart Now | X3115 Sweet Georgia Brown/Anniversary |
| X3108 Montana/G.K.W. Mixer | X3112 Nellie/Wonder Waltz | Two-Step (Progressive) |

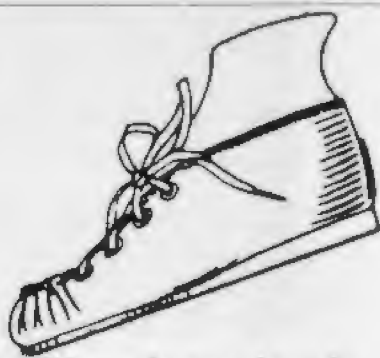


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Box 163, Prospect Heights, Illinois. Dealers write

wife, Rose, is continuing their round dance group this fall as a living memorial to Merv.

In Yorkton, Sask., Canada, Bert Allen, one of the pioneers of square dancing in the area, passed away on July 9. So many floral tributes were sent to his wife, Isabella, that she had to ask to have them stopped, so she will have fresh bouquets coming to her for many months.

At press time it was learned that "Mom" Braddon of Bakersfield, Calif. passed on Sept. 6. She often accompanied her caller-daughter, Bernice, to square dances.

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Dec. 26-31, 1960

Roger Knapp



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Nov. 5-6—Ozarkian Holiday Innstitute, Holiday Inn, Springfield, Mo. Dick Enderle, Harold Mainor, Jerry Washburns. Write Jessie Martin, P.O. Box 1383—S.S. Sta., Springfield, Mo.

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INFORMATION BROCHURE

The Square Dance Assn. of Montgomery Co. (Maryland), Inc., puts out an excellent brochure which explains to the uninitiated what square dancing is all about. "Square dancing is one of the most natural and simple forms of dancing," it says and enlarges upon this. "Square dancing is easy to learn," "Square dancing is a healthful activity, too," "Square dancing is American folk dancing." Each point is made and explained simply but interestingly. The brochure is accompanied by a schedule

of local dance classes. It seems that here is a way an association can put out the word to the great untapped field.

WINNERS ON PREMIUM PLAN

Latest to win Premiums on Sets in Order's Premium Plan for selling subscriptions are: June Strong, Gingham Squares, So. San Francisco, Calif. — Beverage Server; Binders Mrs. Bill Marshall, Mission, Kansas — Square Dance Books Mrs. Jimmy Lindsay, Edmonton, Alberta, Canada — 50-cup Percolator (See next page)

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(Date Book, continued from page 5)

Oct. 21-23—4th Ann. Hoosier Tri-State Fest.
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Oct. 28-29—Pocono Weekend of Park Prom.
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Oct. 29—So. Dist Okla. Fall Festival
Civic Audit., Ardmore, Okla.

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Oct. 30—Palomar 5th Saturday Dance
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Aqua 121—Dreamer's Holiday

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Aqua 312—Vodka Jitters/Rocky Butte

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Aqua 209—WALTZ CARESS

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Calls) Aqua 124 — Love Letters In The Sand — by Ray Kerfoot

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"What brought you into square dancing?"

Bud Sweeney, Salesman
Lincoln, Nebraska

I got into square dancing by accident. My wife dragged me in but after the first night she couldn't keep me away.

Max Seltzer, Railroad Clerk
Dallas, Texas

The wife had been wanting us to take up square dancing for 3 or 4 years but I wanted to bowl. Then they started a class at the office. We joined. I haven't bowled since.



Albert Hadley, Electrician
Indianapolis, Indiana

I got tired of watching television every night so finally my wife dragged me into square dancing. I'm glad she did.

Marguerite Vondrak, Housewife
Hinton, Iowa

Our neighbors were square dancers and kept after us until we finally joined. We're glad we did.



Edwin Baker, Payroll Accountant
Kingsport, Tennessee

I'm with the Tennessee Eastman Company and when they started a class six years ago I joined up.



Arnold Waltz, Supv. Shoe Store
Chicago, Illinois

We were attracted by a sign advertising classes at our Recreation Park District and signed up four years ago.



Floyd Hammes, Farmer
What Cheer, Iowa

I used to do the old-fashioned square dancing and we got back into it about a year ago when a series of lessons were offered in our town.



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S.I.O. F101—IN THE SHADE OF THE OLD APPLE TREE, Bob Ruff calling, Flip inst.
S.I.O. F102—GRAND SQUARE, with cues by Bob Osgood, Flip instrumental

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SEE THESE DEALERS FOR COMPLETE LINE OF ***Sets in Order*** RECORDS

S.I.O. X2129—BIG BROWN JUG/THE DEVIL JUMPED UP (hoedowns)

S.I.O. X3115—SWEET GEORGIA BROWN/ANNIVERSARY TWO-STEP (PROGRESSIVE)



(Singing Call) Look on the Good Side (Old Timer 8148 instrumental flip with calls by Johnny Schultz) Key: F, Tempo: 134.

This is a fast-moving "fun" dance made up of movements from the first twenty basics — nothing difficult, just constant motion. Balance between music and voice is very good. Johnny does a nice job on the with-calls side.

(Singing Call) Oh By Jingo (Old Timer 8152 instrumental flip with calls by Bill Castner) Key: A minor to C major, Tempo: 128.

This is strictly for the "high frequency," hobby dancer. Pattern uses the Dixie Twirl and the Dixie Wheel movements. The instrumental, while thin and ragged in spots, is pretty good — or perhaps we should say that it "*comes alive*" to the masterful calling job done by Bill. This recording must be classed as a novelty type as it uses relative minor key, plus vocal sound effects and it is different! It could go well at patio and basement parties, but we predict that *if* it is destined to become a hit it won't be *in its present form*. (Perhaps other callers will come up with more simplified versions for popular consumption as in the case of "Oh, Lonesome Me.")

(Singing Call) Jealous Heart (Lightning S 601 instrumental flip with calls by Tod Williams) Key: C, Tempo: 126.

This long-time western blues favorite gets special square dance treatment by a caller who sounds as though he's quite familiar with this brand of music. It should appeal to quite a few. The calls are well fitted to the music and the patterns, while moving, are not difficult. An alternate break is offered as an ending which features a Dixie Twirl but aside from that a square thru is about as tough as things get.

(Singing Call) One More Time (Lightning S 502 instrumental flip with calls by Marvin Shilling) Key: C, Tempo: 128.

In the Tex Williams' tradition of Smoke That Cigarette here is a rocking patter-type of singing call done quite capably on the flip by

Shilling and which should have an appeal to a goodly sized segment of the calling population. The principal figure of the dance is the Suzy Q which gets quite a working over by the time the dance is done. You'll search quite awhile before you discover any melody on the instrumental but there's a nice, steady beat.

(Singing Call) Somebody Else's Date (Blue Star 1557 instrumental flip with calls by Marshall Flippo) Key: D, Tempo: 132.

Another smoothie, this time Marshall comes up with a figure that is a blending of route lines into stars and finally circles. The melody is quite catchy and not at all difficult to master and the instrumental, while offering sufficient melody, is not at all sticky.

NEW RELEASES

BLUE STAR — #1558 I Dream of You/Baby O' Mine (rounds).

GRENN — #14015 Lady Be Good/TuTu; #14016 Very Chic/Lady of Spain (rounds).

LORE (new label) — #1001 Hashin' the Boogie; #1002 Sweet Clover Rag, both flip squares called by Max Engle.

MacGREGOR — #8675 Charley, My Boy/Oceana Roll; #8685 is same with calls by Bob Van Antwerp; #8695 Silver Lining/Country Boy; #8705 is same with calls by Fenton "Jonesy" Jones.

SETS IN ORDER — #F101 In the Shade of the Old Apple Tree, called by Bob Ruff, flip instrumental; #F102 Grand Square, cued by Bob Osgood, flip instrumental; X2129 Big Brown Jug/The Devil Jumped Up (hoedowns).

SHAW — #229-45/230-45 Until We Waltz Again / Jerry's Medley; #231-45 / 232-45 Little Coquette/Home on the Range (rnds).

SUNNY HILLS — AC 3162 Scootin' Two-Step / Moonglow (rounds).

SWINGING SQUARE — #2312 Yellow Polka Dot Bikini, called by Lou La Kous, flip.

TOP (new label) — #25001 Go Star Thru, called by Ed Michl; flip; #25002 Star Prowl, called by Lloyd Litman, flip instrumental.

WESTERN JUBILEE — #566 Light in the Window, called by Mike Michele, flip.

WINDSOR — #4660 Gladness Mixer/"Tucky Two-Step (rounds).

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"TIL TOMORROW" — a new and superbly constructed dance from Larry and Thelma Jessen of Redwood City, Calif., with the finest and most dramatic music ever recorded for round dancing by the augmented 16-piece orchestra of MEMO BERNABEI. Here is movement and music that elevates waltzing to its utmost peak.

"MELODY OF LOVE" — a new, improved and inspired recording of the lovely waltz created in 1955 by Ralph and Eve Maxhimer of North Hollywood, Calif. You can again enjoy this all-time favorite dance to the rich, full music of the MEMO BERNABEI band.

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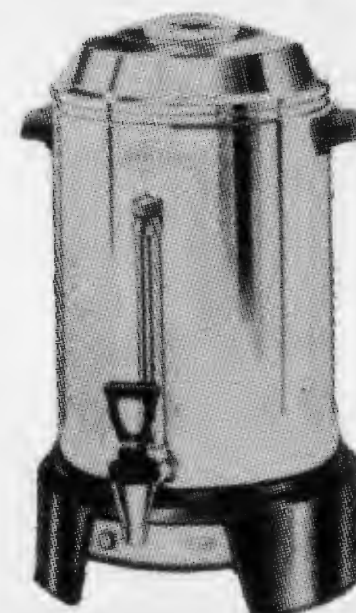
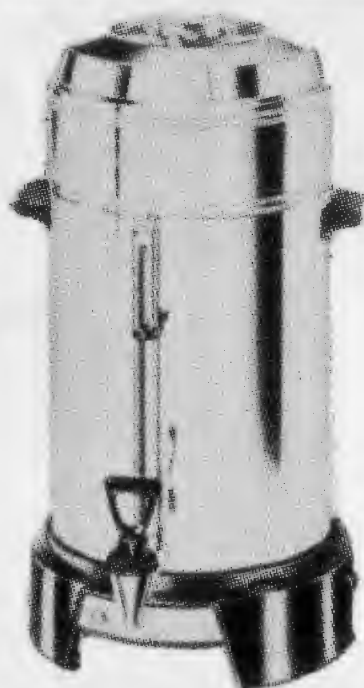
Now available - a new coupling of two old favorite rounds - "BEAUTIFUL OHIO" and "HONEY" - on 45 r.p.m., Windsor No. 4610



*"... Oh ... It's basic one your right hand layd-e-e go back
and basic eighteen style A your pretty little taw-w ..."*

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